

# THE ETUDE

VOLUME 20  
NO. 4



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## THE ETUDE

The singing of her songs by Madame Calvé has been of advantage, but far more than this has been the singing of these same songs by Madame d'Hardolot herself. Her voice is not much, but there is an individual charm about all that she does that carries things with her listeners. Again, her diction both in French and English is admirable; and upon this point she lays great stress in her teaching, which she still energetically pursues. Her home is Siddons House, in Baker Street, an old mansion once occupied by the famous actress, and now threatened with demolition to make way for an underground railway station.

Once each season Madame d'Hardolot gives an "At Home," at which all of musical London is present.

LIZA LEHMANN.

Madame Lehmann, possessed of inherited talent from her mother, known as a song-writer and arranger under the initials A. L., has had from the outset the advantages of musical surroundings and leisure. Educated to be a concert singer, but unable to appear in public without suffering from extreme nervousness, she first turned her attention to song composition after her marriage, an occasion which marked her retirement from the concert room.

O, the three, while Miss Allitton was the most discouraging surroundings, Madame Lehmann experienced the greatest difficulty in getting into print, her "In a Persian Garden," having literally gone the rounds of the London publishers only to be refused, being finally accepted with misgivings by a firm to which it eventually brought a tidy fortune.

In a talk with Madame Liza Lehmann, known in private life as Mrs. Herbert Bedford, she told me certain phases of her musical experience that may be aptly quoted in her own words:

"Too lightly strung and nervous for a concert career, I was glad to seize the opportunity to retire at the time of my marriage in 1894. Instead of missing the public life, I began to breathe again. I seemed to find my real life as it were. Scarcely around, my husband one day said to me: 'I think a cantata might

"That was the first; then I wrote the whole of the rest in six weeks. But, of course, it took a long time to finish the numbers and work out the detail. I showed it to some publishers, and, by one after the other, 'In a Persian Garden' was refused until it had gone the round of London. They all refused it, say-



Mrs. LIZA LEHMANN.

ing that it was too difficult and that no one would sing it or play it."

"I was fearfully discouraged. I showed the composition to Mr. Ben Davies, and he was greatly pleased with it; so that, when a kind friend proposed a performance of the work at her house, the Welsh tenor assisted. The other singers were Madame Allitton, Miss Hilda Wilson, and Mr. David Hepburn.

"I played the accompaniments. It made an immediate success and was afterward done at the Monday Popular Concerts, when I sat in a state of nervous trepidation until it was ended; then I was called to the platform. But it was America that took up 'In a Persian Garden.' Prior to that it got few performances here. A prime cause for that success in America is due to the fine ensemble work of American quartet choirs because of their practice together. Here there was little interest in concerted music; singers were taken up with their solos, but now all the composers are writing song-cycles, and all the publishers want song cycles.

"I have often been asked how I compose. Of course, one must be thoroughly imbued with the spirit of words. But I am so thoroughly engrossed in my work, so absorbed, that I really do not know how a musical idea arrives; it arrives so swiftly that I can only say that it has arrived.

"If I were asked what form of composition women are best fitted to write I should say that I hope they will win in all forms. But there is this important thing to remember: we have not the muscle and strength that men have to resist fatigue. We do things, but we pay the penalty of nervous strain. When people say that women are equal to men I always feel that physically they are not fitted to run the same race. If they accomplish things they pay up for it. It is sad, but it is true."

DON JUAN, that masterpiece, incomparable and immortal, that marvel of truth in expression, of beauty in form, purity in style, richness in orchestration,—that perfected model of musico-dramatic art.—Gounod.

## THE YOUNG MAN IN MUSIC.

BY HARVEY WICKHAM.

SHALL the young man enter the musical profession? Several things are to be considered before we can answer the question in the affirmative. The first is: can he make the calling a profitable investment?

I have an innate prejudice against things which do not pay. No matter how glowing the prospectus may be, if an undertaking is unable to balance its accounts with the treasurer, if it is unable to stand on its own monetary legs, so to speak, I am prone to reject it with suspicion. You must show me special reasons for the existence of an institute which is in debt, for the great laws of human need find a remarkably clear reflection in the cash-book, prominent exceptions to the contrary notwithstanding. Consequently, if music be not a good investment, I advise the young man to have nothing to do with it, outside of leisure moments.

But it is a good investment—sometimes. Did you never see a merchant succeed notwithstanding the fact that his predecessor on the same site failed most completely? One finds profit where another finds loss. There is gain in any business for the right man. The young man in music must be the right man. He must be a musician, both by nature and education. He need not be phenomenal in either respect. A man is justified in keeping a dry-goods store, even though he have neither the capital nor the ability of a Wanamaker. Most of us would be unremarked and unremarkable anywhere. In no position can the average man hope to do the work of the exceptional man. If a musician is poor and inefficient, perhaps the blame need not be laid at the door of the music.

I have said that the young musician must be a musician by nature. He seldom fails in this respect. It is a rare thing to find men, unmusical by nature, practicing the profession, except those who have a business talent so pronounced that they would succeed financially in any undertaking. I would like to weed these men out if I could, for they do not a little harm to others and would do so much good to little harmless along lines for which they are better fitted.

But most would-be artists are really artists—in the rough. The great mistake is made in the polishing. So much is poor polishing, or no polishing. Everybody is likely to jump to the conclusion that he has a good education, musical and general. Let everybody ask himself this question: "If I have a good education, where did I get it?" It certainly never can have come of itself. Have you studied long and faithfully under instructors of recognized competence? Have you supplemented instruction with earnest and systematic self-investigation and inquiry? Have you topped off all with hard-earned experience? If not, what reason have you to think that you have a musician's education? Experience is something you cannot begin with, it is true, but you are a new beginner till you have at least a little of it. It does not matter how lavish Nature has been, the young man would better keep out of music unless he is prepared to supplement talent with culture.

Education need not stop short with art. A general business education is needed by every man of to-day. The music-teacher who cannot keep an account-book, who does not know the difference between a certified and an ordinary check, who does not know how to protest a promissory note, nor that a contract is void without a valuable consideration is ill fitted for life. It is not so much the need of the facts, though they are very useful things to know, but the need of the world's ways gives the learner. In the course of obtaining a modicum of worldly knowledge, one picks up a great deal of worldly wisdom! He learns something about business men while mastering a few of the intricacies of business methods. Besides, these methods, mechanical as they appear, have a powerful and beneficent effect on the character. The discipline at West Point has an effect upon every fiber of the cadets. They are different men because they have to appear on parade with every button on, doubt it not. The little trifles of existence strike deep roots into our souls.

For the young man who has a soul sympathetic to sounds, who has disciplined his perceptions and obtained a working knowledge of the ways of men in business, there is plenty of room in music. Privations in plenty he will find. So does the young banker,—or the horse-jockey, for that matter. He will have to endure the indifference, perhaps the contempt of some men. So does the President of the United States. He will have to work hard and long. So does the itinerant trump. The musical profession needs the bright young man. He will find a welcome and a reward.

## CRITICISM OF J. S. BACH BY A CONTEMPORARY.

"HE is really the most distinguished among the musicians. He is an extraordinary performer, both on the clavier and on the organ, and at the present time he has only met with one [Handel] worthy of being named as a rival. Several times have I heard this great man play. His dexterity is astonishing, and one can hardly conceive how it is possible for him to draw in and stretch out his hands and feet in so exceptional and nimble a manner, and also to make the wildest leaps without striking a single wrong note, and, further, without, by such violent movement, disfiguring the body. This great man would be the wonder of all nations if he had a more pleasing style, and if he did not spoil his compositions by bombast and intricacies, and by excess of art hide their beauty. As he measures by his own fingers, his pieces are fearfully difficult to play, for he expects vocalists and instrumentalists to accomplish with their throats and instruments what he can do on the clavier. This, however, is impossible. All ornaments, all small grace-notes, and everything which, by rule, musicians understand how to play, he writes out in full, and thus not only are his pieces deprived of the beauty of harmony, but it is totally impossible to distinguish the melody. All the parts are alike as regards difficulty, and no single one stands out as principal part. In short, he is in music what formerly Herr von L.—was in poetry. Bombast has drawn both away from the natural in art, from the sublime to the obscure. The heavy labor is admired, yet the exceptional trouble taken, being contrary to reason, profits nothing."

## PRIZE-ESSAY ASSIGNMENT: EXTENSION OF LIMIT.

At the request of contributors we will extend the time for closing the PRIZE-ESSAY competition to April 15th. We want all our readers who are interested in the work of music-education to lend their aid in making this the most successful competition we have ever provided for. Competitors may send in more than one essay.

For the best three essays on subjects connected with the practical work of music-education we will pay:

First Prize .....	\$30.00
Second Prize .....	20.00
Third Prize .....	15.00
Total .....	\$65.00

The contest is open to anyone. Essays should consist between 1500 and 2000 words. They should be in legible manuscript or typewritten, not rolled, and the author's full name and address should be plainly written on the first and last sheets.

Address all manuscripts to THE ETUDE, Prize-Essay Contest, 1708 Chestnut Street, Philadelphia, Pa. Fuller information can be secured by addressing the Editor of THE ETUDE.

## THE ETUDE

## Musical Items

A LONDON paper says that the new "Musical Directory" lists 26,000 teachers.

MR. AUGUST HYLLSTEDT has accepted the chair of music in the University of Wisconsin.

MR. RODOLPH DE KOVEX is conducting the newly organized Washington Symphony Orchestra.

EXCITABLE devoted to the songs of Richard Strauss are in vogue both in Europe and in this country.

THE London County Council has voted \$62,500 for music in the parks of London this coming summer.

It is announced that the receipts of the Metropolitan Opera House, New York City, this season, were \$1,300,000.

PADEREWSKI is announced to compose a new cantata for the Bristol, England, Music Festival, next September.

THE overture to an opera brought out at Elberfeld, Germany, by an alliment of modern ultratendences in music, lasted about one hour.

THE "House of Rest for Musicians," erected at Milan in memory of Verdi, by money left for that purpose by the composer, is nearly completed.

FRANZIS MARIE WIECK, sister of Clara Schumann, now in her seventy-first year, is still living in Dresden, and is engaged in active musical work.

A NEW music-hall is to be built in Milwaukee at a cost of \$250,000, to be used exclusively for musicals and concerts. The hall is to have a seating capacity of 2500.

TAN Gewandhaus Concerts in Leipzig, under Nikisch's direction, have given a generous recognition to Liszt's compositions, which had been rather ignored previously.

THE second annual convention of the Sinfonia Fraterna, organization of men music students, will meet at the Broad Street Conservatory of Music, Philadelphia, April 21st-23d.

MR. AUGUST MAXNE, the veteran musical director of the Crystal Palace, will continue his work there until 1904, when he will have finished a fifty years' service in that capacity.

THE New York State Music-Teachers' Association will hold the next annual meeting at Newburgh, June 24th-26th. On the evening of the 26th "Eljah" will be sung by a large chorus.

THE next convention of the Missouri State Music-Teacher's Association will be at Springfield, June 17-20. The association is in a flourishing condition, and a fine program will be carried out.

MR. HENRY L. MASON, of Boston, Mass., will deliver his lecture on "The Modern Artistic Pianoforte—Its Construction" before the pupils of the New England Conservatory in that city.

THE Leipzig Singakademie will shortly celebrate its hundredth anniversary. Among the directors were Friedrich Schneider, E. F. Richter, Julius Rietz, Ferdinand David, and Carl Reinecke.

A TRANS paper says that a German manufacturer has made violins and mandolins from china clay, and that, in spite of the brittleness and weight, they have gained appreciation. Mention is also made of the use of aluminum for violins.

A NEW hymnal has been published in London, by Clay & Sons, including hymns of the Greek, Coptic, and Syrian churches in the East, and the old Celtic and Saxon churches of Western Europe. It opens up a new field to students of hymnology and compilers of hymnals.

THE authorities of the University of Chicago say that one million dollars is necessary for the establishment of a music department to that institution.

Judging by the objects of benefactions hitherto, the university will wait a long time for so large a sum for that particular purpose.

A PETITION was presented to King Edward asking for a royal charter for the incorporation of a British Academy for the Study of Moral and Political Sciences. Music, as well as the other arts, has a place in such a scheme which is not adequately recognized by the scientific world at large.

THE collection of music in the Library of Congress at Washington contains some 320,000 items, composed chiefly of American compositions and foreign works published and entered here since the passing of the International Copyright Act of 1891. The copyright accessions number about 10,000 annually.

JOSEF HOFMANN, Jean Gerardy, and Fritz Kreisler are to give a series of twenty-five concerts this season, beginning in London. Omaha and Kansas City will be the farthest western cities visited, and the tour will close in New York City May 4th. It will be a rare treat to hear these great artists in ensemble work.

The Cincinnati May Festival will be held May 14th-17th. Theodore Thomas will be in charge. There will be a chorus of 500 voices and an orchestra of one hundred, augmented to 150 in the Wagner selections. The principal choral works are Cesar Franck's "Beatitudes," Bach's "Mass in B-minor," and Berlioz's "Requiem."

THE New York Teachers' Association has recommended that the teaching of music in the public schools of Greater New York be cut down 50 per cent. They think it doesn't pay for itself. Let them improve the service, and the results will be satisfactory. A few competent supervisors cannot do the thorough work necessary.

MR. HENRY G. MARGUARY, a wealthy art-patron of New York City, who died recently, some years ago paid between \$40,000 and \$50,000 for a specially made Steinway concert grand piano, decorated by Alma Tadema, the celebrated painter. This instrument is said to be the highest priced and most artistically decorated piano ever made.

ARRANGEMENTS have been made on a liberal and comprehensive scale for the eighth annual music festival at Spartansburg, S. C., to be given under the auspices of the Converse College Choral Society. Dr. H. P. Peters, director. The dates set are April 30th to May 24, inclusive. The dates set are April 30th to May 24, inclusive. The Choral Society will sing selections from the "Messiah," and Gounod's "Faust."

PRIZES to the value of \$1700 are offered by the committee of the Kansas Musical Jubilee to be held at Hutchinson, June 3d-6th. The contests are for solos, duets, quartets, and choruses. Mr. E. R. Kroeger, of St. Louis, will be the judge in the instrumental contests. Mr. F. W. Wodell, of Boston, in the vocal contests. Mr. B. S. Hoagland, secretary, will answer all inquiries.

THE Russian government has lately acquired a valuable collection of musical instruments from the estate of a Belgian antiquary, the most interesting being an old clavichord decorated with paintings by Rubens; several genuine harps of French instruments; and the oldest known bows for string instruments. The collection is designed as a nucleus for the museum which the government has established.

THE officers of the St. Louis Music Union, which recently organized classes for free musical instruction of deserving students, announce that the utmost limit has been reached, and that they cannot consider any more applications for some time. This kind of work offers a good field for women's musical clubs. A strong club could easily provide for the instruction of a few talented young men and young women.

IN the Perkins Institution and Massachusetts School for the Blind, Boston, Mass., instruction is given in music, including the principal instruments, singing, harmony and theory, composition, classes in musical history, biography, literature, etc. An orchestra and military bands are maintained by the boys of the school. A department for instruction in piano-tuning is also a part of the equipment of the school.



Mrs. GUY D'HAROLOT.

will be made out of Fitzgerald's translation of "Omar Khayyam." I studied the poem, but in the sense of a cantata it did not appeal to me. Finally I hit upon the idea of separate songs with a musical thread giving unity. The first number I wrote was:

"I sometimes think that never ceases to bed  
The roses which that buried Casanob led."



There is another point to be taken into account. It is that, to play the piano in a good and all-around manner, one has to have the art upon musical experience and feeling; and these mean that the player must have come in contact with a lot of first-class music by the great composers. And this means that very early in their serious studies they must have begun their Bach, Beethoven, Schumann, Chopin, and last, not to mention Brahms and the new men of advanced technique.

It is possible for a young pupil to play a short recital in such a manner as will show every expert teacher of piano who hears her that she has the root of the matter in her, and that her future depends entirely upon her own interest. It is possible for an distinguished pupil to play a very good program credit-

Beethoven: Sonata in E-minor, Op. 90.  
Schubert: Fair Rosamonde Variations. Impromptu,  
Op. 142.  
Chopin: Valse in C-sharp Minor.  
Nocturne in B-major.  
Fantasia Impromptu in C-sharp Minor. Op. 86

Witches' Dance.

[illegible]



*Adagio.* *Allegro.*

Let him do good work, climb, and then the public society, newspapers, and critics will show him with plaudits and business. Good common-sense will win where the best of music will sometimes lose. All the artistic with the practical; give the public to understand you are something more than "only a music-teacher." Theoretically and poetically, it may be nice to move in only a select musical circle, but can you afford to limit your acquaintance to a favored few? They don't send you their business and that is what you need and must have. You will therefore be compelled to go where you can get it and good common-sense and a good education will help you as much as your music; one attracts attention to your profession, the other to yourself.

If the master will choose a brief passage, allow the pupil to play it in his usual style, then suggest that he listen keenly while he repeats it, the second rendition will nearly always excel the first. Occasionally it is profitable to have one measure or phrase executed again and again in this way, and it will be seen that each time the student displays greater taste and finish. Curiously enough, a pupil will almost always turn his face slightly from the music sheet when so playing, and the great object is the beginning to be attained. Often by merely listening to listen a pupil gains a musically interpretation which were otherwise impossible.

Freedom and confidence come rapidly with practice.

There are some minor details of personal appearance, manner, and so forth, which must be considered in public work, though they have more influence upon success than they are entitled to on account of merits; or would have, if conditions were ideal, or the artistic element were better educated. But, as it is, and my way, I would have every actor, for instance, play behind a screen, and the public should not know whether it were a man or woman, black or white, blind or doubly disadvantaged, Russian, Irishman, or Hind Indian. These things are really none of the public's business.

The question of the artistic ability of the player who takes to the stage has no artistic ability at all in whatever to do with his profession. The sole, legitimate question is, or should be, what grade of music is presented, how much is achieved. The sole, legitimate question, what impression results. We shall never have correct art standards, or the purest artistic enjoyment, till all these irrelevant factors of per-

To sum up, strive for repose; modest self-reliance based upon conscious self-control; close, unswerving concentration of mind upon the work in hand, externally he yourself on the stage and off it; see to it that you, yourself, are neither slovenly nor dressed nor given to offensive mannerisms, there elsewhere.

IF one brings the ability, the world will provide the opportunity. Sooner or later, if we go the way about it, the world gives us a fair rate of change for ourselves. But, of course, much depends on how we place our goods on the market.—*SUN*

MELODY is the battle-cry of amateurs, and is certainly music without melody is nothing. Understand, however, what these persons mean by it; a simple flowing, and pleasing rhythmical time; this is enough to satisfy them. There are, however, others of a different sort, and whenever you open Bach, M. Beethoven, or any real master, their melodies are to you in a thousand different shapes.—*Schumann*







# Children's Page

CONDUCTED BY  
THOMAS TAPPER



AN ENGLISH AUTHOR WHO LOVED MUSIC AND  
WROTE ABOUT IT.

1. What is his name?
2. Where did he live?
3. Name a book which he wrote for young readers.
4. Name three other books by him.
5. Has his name ever appeared in the Children's Page?
6. In what part of England did he pass his last years?
7. By what name was his house known?
8. Did he ever visit America?

The Editor of the Children's Page will welcome short, practical articles on child-education in music, class-room experiences, or any subject pertaining to children's music.

CAMERA-LOVERS are invited to send amateur photographs of music-classes, children's music-clubs (group of members), or whatever music-subject may prove of interest to the readers of this page. We shall be glad to publish those which are of most general interest.

The following letter contains a query that may arise with many teachers:

To the Editor of the CHILDREN'S PAGE:

Dear Sir:

Will you kindly send me information with regard to formation of music-clubs composed of just teachers and pupils? Is the teacher self-elected as president or head? Do the pupils actually pay entrance fees? What names are most suitable for officers? All suggestions will be gratefully received.

—F. M. B.

The teacher may become president by self-election, more especially if the children are so young that no one of them may officiate. There should be a President, Vice-President, and Secretary (who can also fulfill the duties of Treasurer). These are essential. More might prove cumbersome.

Unless the club purchases books, pictures, and

music to be held in common, entrance fees will be scarcely necessary. A system of fines (for tardiness and non-attendance) will prove wholesome.

A WIND-HARP.

It suggests a bit of work to do that will prove interesting.

"Here is a musical instrument which you can all make, and which will play itself, or, rather, which will play with the assistance of the wind. Get two pieces of hard wood three feet long, two inches wide, and two inches thick. Rub these with sandpaper until they are perfectly smooth on all sides. Then bore holes one-fourth of an inch in diameter and half an inch deep into one side of each of these sticks. The holes must be two inches apart, and you should have about fourteen of them in each stick. Now sandpaper until they are perfectly smooth.

"Take a soft pine stick and cut it into pieces an inch long. Sharpen these with your penknife until they will fit into the holes in your long sticks. Now heat a strong, thin wire until it is red, and burn holes in the other ends of these inch pegs. Then fit the pegs into the holes in the larger sticks so that they will turn around when you twist them rather than turn with them. These the long sticks together so that they will be at right angles to each other, with the pegs all on the same side. Fit the ends carefully together and fasten them with a strong screw. Now the framework of your harp is complete.

"Purchase at a stationery store fourteen rubber bands of various sizes. Ten cents will cover the cost. Some of the bands will be long and thin, some short and thick, some both, and some neither. Put one end of the longest band through the hole in the end of the peg in the outside end of one of the long sticks and tie a knot in the end of it, so that it cannot pull out again. Fasten the other end in the same way in the opposite plug on the other stick. Now fasten all the other bands to the remaining plugs in the same way, and your harp is complete.

"You can tune the harp by turning the plugs around and thus winding up the rubber bands and making them tighter. Try to do so until the longest one will have the highest note, and so each of the others will be three notes lower. When you have tuned the harp to your satisfaction, nail it by one of the long sticks to the boards just outside of a window, and when the first breath of wind strikes it the music will begin. If the breeze is at all strong you can easily hear it with the window closed, and the melody will be a very fine one, indeed, quite different from anything any of your friends play; quite as artistic and much newer and more novel."

It does not necessarily follow that, if one have every opportunity to learn, he will learn. If more so, surely the Sultan of Morocco would never listen to the works of the great masters being played by the orchestra he has at court. This orchestra is of eighty pieces, and every instrument is a dardel. All the clarinets are tuned alike, so that they have the same tone. As a result, there are very few modern music which the band can play beginning to end. This, however, does not trouble the Sultan. He is very fond of the works of Wagner, Saint-Saëns, and Gounod, and he insists that his band shall constantly play them.

Those who have heard the music say that it is weird and uncanny, but that it gives the Sultan infinite pleasure and that he frequently spends many hours in listening to it.

A SINGING-WELL is one of the natural curiosities of Texas. In fine weather a sound like that of an Eolian harp is given out by the well. At times the sound is clear; then it recedes, as if far away, and then it reaches the ear very faintly. These changes take place every few minutes, and with great regularity. With an east wind blowing the sound in the well gets very low, and the mysterious musical sound is faint. A strong west wind causes the water to rise and the sound to increase in volume and clearness.

HOW A CHILD LEARNED PITCH BY A STAIRWAY.

LITTLE ANNIE was not a particularly dull pupil; she seemed to enjoy her lessons, but I could not make her understand that any one letter on the musical staff was either higher or lower than any other letter. She would place her finger upon the A string of her violin in order to play B, and the second finger to play C, but she could not see that either note was "high" or "low." Her ear was good, and she played in tune; there seemed to be a "musical link" between hearing the pitch correctly and reading. In reading her book of fairy stories at home she said no letter on the line that she was reading was higher than another letter; "It all went right along level," and gave her no trouble; she evidently expected it to be thus on the musical page as well.

Finally I devised the plan of taking the child down stairs and naming the lowest stair G, the next stair above I named A; the next B; and thus on. Annie readily learned the names. Then I said: "Put your foot on G, and she stepped upon the lowest stair. 'Now play low G on your violin.' She did so. 'Now go to A.' She stepped upon the second stair. 'Now play A on A.' She complied. 'Now step back again to G, and play it.' 'Now tell me which is highest, G or A?'"

Annie quickly understood the mystery now, and grew alert and enthusiastic as we traversed the staircase, up and down, until she had fully grasped the principle.—*Marion Osmond.*

A LITTLE GAME FOR THE F'S AND G'S.

Twelve are to play this game the requisites are, 1, twelve blank cards, each having a loop and bow of baby ribbon fastened in one corner. Six cards have blue ribbon and six red; 2, twelve slips of blank music paper, the size of the slips being determined by the length of the list of words to be written; 3, twelve pencils; 4, ninety red and ninety blue stars, about as large as the top of a pencil. These can be bought already prepared or the paper may be purchased at a stationery store, and the stars cut from it after it has been gummed. It would be a pleasure for some little girl or boy to make the stars, and also a delight to pass them when they are needed. A large list of words can be formed from the musical alphabet. A few are: begged, fee, aged, faded, ebbed, egg, ome, deaf, decade, bade, cab, and bale. When ready to have the game begin, the pupils to be the cards. Those receiving the blue ribbon are known as the G's and those the red, as the F's. Each card must have a number which can be written after the pupils are seated at tables by twos, an F and a G together. Numbered slips of blank music paper, has, and a pencil are given to each.

The leader has a list of words ready and at the ringing of a bell, she pronounces and all begin to write. The G's upon the treble staff and the F's upon the bass. Each word must be written upon the staff proper, the added lines above and those below. After all the words have been called, the G's and F's

exchange papers. The leader spells each word musically thus—if the first word given is add—second space, fourth line, fourth line. First added line above, third space above, third space above. Second added line below first added space, first added space. The pupils mark mistakes, and if the word has been correctly written the pupil raises his hand and gives to the G's a blue star. For every word properly written a star is given. After the leader has spelled all the words and the correcting has been completed, the stars are counted. The F's who has the most stars for the bass and the G's for the treble. Prizes can be given or not, just as the leader chooses.—*Marie Storms.*

A LITTLE MUSICIAN.

I SUSPECT that a great deal has been said about the age at which a child has a conception of music. The reason I speak of is that what has occurred in our home is remarkable. My baby sister who is 2 years and 7 months old seems to have at least some idea of music. She has heard us sing some of the popular airs and songs. She has been often known to repeat the words of the songs in her baby way, but not the words of the songs in their behalf would pieces. Until yesterday she has been known to connect the proper words with their respective melodies. It was therefore a great surprise, when my sister began to play a certain air the words of which the baby knew, to hear the baby voice begin to sing the words of that particular air. Thinking it accidental, that my sister repeated the right words at that time, my sister played other tunes with which the baby was familiar. Every time she changed the tune the baby sang the proper words. This morning I whistled from two to three airs that she had heard me sing, and asked her what they were. She has her own name for several of them, as, for instance, "Glory and Love" from the soldiers' chorus in "Raid," she calls it in baby language, "Ready to Fight, Ready to Die." Out of five trials, she answered three correctly.—*A. H. Porch.*

MAKING A MUSICAL CALENDAR.

THE picture of a musician. The first should contain a musician born in January; the second, one born in February, and so on throughout the twelve months. Below each picture paste a calendar. To the left write date of birth and death. To the right, the best works, or some quotation. A new face to dis- cuss each month appeals to the inquisitive bump of the child. He is spurred on to make investigations for himself, and enters into the joys and sorrows of each life as it is unfolded to him.—*Mary R. Holman.*

SOME COMPOSERS BORN IN APRIL.

- April 6. Robert Volkmann.
- April 7. F. Paolo Tosti.
- April 12. Giuseppe Tartini.
- April 13. W. Sterndale Bennett.
- April 14. Felix le Couppey.
- April 19. Olaf Svendsen.
- April 23. Padre Martini.
- April 27. F. von Flotow.

MEMORY is an essential that can be cultivated. There is no acceptable apology possible for a poor memory, and it is one thing a public will not forgive. A great deal of time is not required to cultivate memory, since, when on a train, in the street, or anywhere else, in fact, one may be memorizing, and every line or bar intelligently committed to memory is an advance.—*Success.*

## CLASS MEETINGS.

BY CARL W. GRIMM.

MUSICAL clubs led by intelligent amateurs or educated musicians are undoubtedly doing good work to promote musical intelligence and interest. Yet for pupils the musical-club system does not always seem to be the best method of assembling them. They are too inexperienced to know what they ought to do. Then the selection of officers often leads to jealousy and serious trouble, and, instead of centering the attention on lofty art ideals, it divides down to personal matters. I think class-meetings arranged by teachers in the greatest music and make it part of their lives. A pupil should know that there is something to strive for beyond his finger-exercises, scales, studies, and pieces in hand.

"More work," some teachers may say, "and nothing for it!"

Now, there ought to be more than the love of money-making in music-teaching. Besides if you could surround yourself with more enthusiastic pupils, would you not make the effort? It would be more enjoyable for you to teach such pupils and they will stay longer with you, because they would find more in music to learn than merely some tinkling pieces. Furthermore, such work, in their behalf would endeavor you to your pupils. After all, it will pay in the end. Not only private teachers, but also music-schools, ought to have class-meetings.

Now I will explain one way of arranging the programs for such class-meetings, which can occur at any interval the teacher sees fit to have them (every two to four weeks), whenever some of the pupils are prepared to participate, only those who have something to contribute to the occasion. These are not recitals, which are good in themselves, and indispensable, but in them the spirit of self-glorification prevails.

In class-meetings the study of a composer or a particular work of his is put in the foreground. Suppose you wished to have Schubert for the subject of the meeting. First of all, you would have a biographical sketch of the composer. You need not go to the trouble of writing an essay, for there are many excellent works which will relieve you of even that exertion. For example, W. S. B. Matthews' "The Great in Music," "Music, its Ideals and Methods," "How to Understand Music," and "The Masters and their Music." Or if you wish to have a specially famous work (a symphony, oratorio, or cantata) of a composer performed and explained, the works of George P. Upton will be of great assistance, viz.: "The Standard Operas," "The Standard Symphonies," "The Standard Oratorios," or "The Standard Cantatas." Symphonies are best played in four- or eight-hand arrangements.

The class-meetings are therefore unexcelled opportunities for ensemble playing. This creates social friendship among pupils; many a lasting and useful friendship is formed, promoting the good and happiness of two persons having a passion for the study of music. The solos to follow the reading should be confined to such music as the pupils have been studying, and consequently will be an inducement to review music previously learned.

The time of a meeting should be from sixty to ninety minutes. If there is time for it, have one of those useful "Talks" found in Tapper's books, for example, "Chats with Music-Students" and "The Music-Life and How to Succeed in it." After such an address a miscellaneous program may follow in which industrious pupils may be permitted to play some numbers and junior class. Naturally the mode of addressing the junior class will be somewhat different from that of the senior. There are many works to assist the teacher in this; Allen, "Germany's Famous Composers"; Barnard, "The Tonemasters"; Crawford and Chapin, "Letters from Great Musicians to

Young People"; Tapper, "Pictures from the Lives of Great Composers for Children"; Tapper, "Music Talks with Children"; Tapper, "The Child's Music-World"; Lillie, "The Story of Music and Musicians for Young Readers"; Macy, "Young People's History of Music." Enough material to select from. If you want more, then get Scribner's musical-literature list. There are many articles in THE ETUDE which may be used for such purposes. Let a pupil read the portion you may assign to him or her. Giving the information to the assembled class is much more profitable than to give it to the individual in private instruction. You get to the undivided attention of all, and engender a contagious enthusiasm upon which all progress depends.

These class-meetings are not only good for the small towns, but also for the large ones, where pupils can have the opportunity of hearing symphonies and grand operas performed. If the symphony orchestra of your city would perform a Beethoven symphony, for instance, then you could have that work played in duet arrangement beforehand and accompany it with readings from the following books of analysis: Grove, "Beethoven and His Nine Symphonies." Eterlin, "Beethoven's Symphonies in Their Ideal Significance." Taetgen, "Beethoven's Symphonies," or Goepp, "Symphonies and Their Meaning." And thus in all similar cases.

In short, there is a great field to work upon to prevent the teacher from getting rusty. Music-teaching means more than merely giving a technical training, it means to educate. These class-meetings need not be limited to the pupils, each may bring a guest. Some of the seed that you thus scatter may fall upon good ground and bring forth plentiful fruit.

## TEST NEW IDEAS.

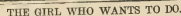
BY ED. EDWARD A. FISHER.

EVERY teacher, every person, is, of necessity, more or less original in his methods of work. The term, "originality," however, as ordinarily used, implies a distinction greater than is suggested by mere individuality. Thus, it happens that when an innovator appears, some one who feels impelled to express himself in an hitherto untried way, we designate him as original; a genius, if successful; a crank, perhaps, if otherwise. We are apt to regard a genius as inspired, and to forget his humanity and consequent fallibility. The tendency to hero-worship prevails in the musical profession quite as much as in other walks of life, and often retards individual progress. Young teachers, in their zeal to be loyal, often forget the mistake of following their own teacher's precepts too literally, losing sight of the real essentials in the instruction they themselves received.

It should be remembered that there is no way in which one can more truly honor his former teacher than by constantly exercising his own reason and judgment in retaining or in discarding old methods of instruction, and in the use of new ones. By all means, "hold fast that which is good," but do not consider new ideas necessarily mere fads.

We cannot train our pupils, if we would, just as we ourselves were taught. Let us improve our methods in every way possible, and if some find it useful or expedient to advertise themselves as disciples of Mason, Virgil, Kriss, Schopenhauer, or Liszt, Lechstein, or any other pedagogical prophet, let us, though we may be confident that his own adopted method is the only one worth having, let us all strive to cultivate charity and liberality in our attitude toward other systems and methods. If we measurably succeed in this endeavor, perhaps we may sometimes be regarded as "old-fashioned" on the whole, we may have been regarded as inferior.—*Conservatory Bi-Monthly.*





girl's time. "But," you say, "one must have some time for pleasure!" Most truly do I believe that every girl's life should be rich in pleasure, but would not have you enjoy any but the very best and highest. You must be a musician, and the one who studies hard and hard to become a musician do not know what pleasure is. On the contrary, all who know a pleasure of far rarer and finer quality than the one who has never experienced it can imagine. She does not need to enter into a pursuit of happiness for it is always with her; whereas the pianist or the violinist who when she throws her arms about her instrument is tired, but triumphant, consciousness of good task well done, or whenever opportunity comes for her to give freely of the great truths she has made her own, she knows a pleasure worth a life's work to attain; for there is in all this an element of joy and satisfaction, and a sense of duty and satisfying joy. The forerunning work and preparation, and the inevitable after-regrets, can never give. You must need not dull one's enjoyment of occasional

The girl who thinks herself too poor to study music is really better off than her wealthy friends for here is a circumstance which has also proven itself to be an incentive, while for the others it is a hindrance. She can thrust one forward than to hold one back; for, if she is not a *pau* must work, and if one is in earnest of it will find the way to work at that which one loves. If you are not fettered with ill health, you are free to earn your musical education, and in doing this you will be able to pay your tuition and other expenses. You will also obtain a knowledge of the world and humanity which will serve you well in your career. The girl who spends her early life in school and goes from there directly into studio or music company, thinking herself ready for the business life, has many more years to learn before she is quite ready to experience so necessary a knowledge of the girl who has to earn her musical education before her hard lessons from rude enough teachers and, sometimes, mayhap having some of her bloom and ent

It has been said before, but it always bears repetition. Three things enter into piano-playing: head, heart, and hands. First, and ever first, head, that is, brains, intelligence. Second, heart, that is, feeling, expression. Third, hands, that is, technic, the mechanical part. But over all and dominating everything the head, the "brains, sir." When a pupil realizes this and works accordingly, there is no reason to believe he may become a good pianist.

## STACCATO SCALES.

... to be well

... ..

A TEACHER, if he is honest, must himself be a most attentive student. Teachers of our day away from the people a good deal more than give, for, as a rule, they always speak about faults they see in mankind. But there must be good qualities in man, too.—*M. Gorky.*

Make it a daily practice to do your scales staccato and as well as legato. Thus play the major and minor scales of the day, first like a series of one second to the eighth quarter rests between counting, then 60 to the note half, that is, at the intervening second. Now, after the rest, or, after the intervening second, raise the speed to 63, then later to 66, and so on, not omitting one notch, until you reach 120. After awhile you may venture here at the higher altitudes, and possibly may attain to 128, or possibly even to 208, though this is a tremendous speed, you see, your notes then at this time of each beat, will be sound only one-half the time of one-seventh of a second; it is going to be a feat, very far from a fluent legato scale, and it is as fast as the ear can apprehend a staccato scale as staccato. It would be equal to 14 notes in one second, by the legato method.

PERLEE V. JERVIS.

ledge practice of the exercise as directed in the

## T. L. RICKABY.

From my studio-window I can see a large building in course of erection. The stone-cutters are at work and polishing each block for the masons above. Each piece of stone must be cut into an exact shape and size,—not a fraction of an inch too short or too long,—as perfectly correct as hammer, chisel, rule and level can make it. If by any means a block of

J. FRANCIS COOKE

Only a few weeks ago a young New York man of acknowledged great musical ability committed suicide, confessing that his unfortunate peer had made success impossible. Is it not rare to suppose that when a pupil is considering the action of a teacher he will naturally avoid any act known to be immoral, dishonest, slovenly, cynical, irritable, hypocritical, or indifferent? Teachers often hear the expression, "he is a business man." An attractive personality must lead three-fourths of a good business man.



# The Etude

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The Guildhall School of Music, of London, which is under the patronage of the Corporation of the City of London, has announced classes for the training of music-teachers, and placed the work of instruction in the hands of Dr. F. G. Shinn, from whose recent address on the subject of teachers' training a few quotations will be found on another page. This new departure, although possibly a radical one in the work of music-schools, is an important one, and should work for the benefit of the profession as well as the cause of music-education in England. There is no reason why such classes should not be carried on, and every reason why a teacher who means to do good work should seek the help of such classes. It is merely applying to music-education the methods in use for preparing teachers for the work in the public schools. No report is at hand giving information as to the standard required for entrance into this class. It is to be hoped it will be sufficiently rigid to compel those who want the advantage and the prestige of a course in musical pedagogues to do more thorough study in those details that make thorough musicianship.

The Musical Standard, of London, has an able editorial on the want of enthusiasm among musicians, calling attention to the fact that too small a proportion of professional musicians are seen in an audience gathered at concerts. This condition obtains here in this country also. Teachers, singers, and players easily excuse themselves on the score of being too busy, or of being tired out by a long hard day's work of teaching or practice. Doubtless these claims are just in many instances, yet we are inclined to think that the teacher, who has had a full day's work or the pianist or singer who has practiced faithfully, will find a restful stimulus in attending a concert given by an artist of high standing. Altogether different faculties are called into play when one listens to an art performance from those demanded in following the work of a pupil or in one's own practice. Two other reasons may be given: the first, that every musician needs to hear the master-works played by a master-hand or sung by a singer of the first rank. One may play them himself, may even have memorized them thoroughly, yet he has only his own view of such works. Surely that is not sufficient! The power of great works is not limited to what it conveys to one's own mind. Each one of us needs to have the benefit

of another's understanding. We read our Shakespeare at home, but we go to hear Booth and Irving; we read *Cyrano de Bergerac*, but we mark to know what Couquelin and Mansfield make of the character. We may play Beethoven, we may study diligently, but we need to know what the great players of the day make out of these master-works. Another point is that unless one attends concerts much of modern music remains more or less a sealed book to us. Music of the present day has a message for us; and, to descend to a lower plane, modern piano-technique has victories to display. The teacher, the player, and the singer need to hear often the classics, and to keep in touch with modern music and advanced technique.

It is a nice matter to distinguish between a rut and a specialty. Specialism is an imperative need of the intellectual life in our times on account of the expansion of knowledge. The piano is a specialty, nay, music itself is a specialty; yet within this specialty of a specialty there are subspecialties. Take a few instances to make this clear.

Paderewski, though great in all manners of playing, is greatest in the lyric style, d'Albert, though great in all manners of playing, is greatest in delivering the dignified, the masculine, the complicated. Madame Bloomfield-Zeisler, though a complete pianist, cannot be said to be as happy in the "Empire Concerto" of Beethoven as she is in the "D-minor" of Brahms, while Madame Carroffo, though a comprehensive pianist, is not so successful in dainty work as she is in huge, colossal concertos and frightfully difficult rhapsodies.

In the smaller world of the average pianist and piano-student, there must be this same proportion. One must study all styles, yet may be permitted to have one favorite manner. If you like to play nocturnes best, that is well; but you must practice marches and waltzes, and concert-etudes also. If you have, as is not so likely, a strong penchant for Bach, you must try Chopin; if Beethoven is your beloved master, you must not neglect Liszt.

It is a matter of inquiry among many concert-goers why pianists consider it necessary to improvise, or appear to improvise, more or less elaborate preludes and modulatory passages before and between the various numbers of their programs. It is not done by other instrumentalists, and why the custom obtains among pianists remains a mystery. We have heard no satisfactory arguments in favor of the practice, while, on the other hand, many valid objections may be urged against it.

For instance, the listener, after being forced to hear a pianist winding through a labyrinth of intricate passage-work is hardly in the frame of mind to properly appreciate the delicacy of a nocturne of Chopin or a *fantasie-stück* of Schumann.

A program should always be arranged with due regard to key-contrast and tonal balance. If such be the case, modulations between the numbers are decidedly out of place, inasmuch as they tend to detract from that very sense of tonal contrast, designed by the compiler to be conveyed to the listener. Moreover, curiously enough, many pianists, who are so scrupulous as to modulatory passages between program numbers, are prone to be utterly disregardful of the principles of modulation and key-balance in their own compositions, often piling theme upon theme and tonality upon tonality with kaleidoscopic confusion.

The business of music is to be beautiful. Do not let that seem a dull and prosaic term for it. Some years ago an American university professor paid a visit to Alfred Tennyson, at his home in the Isle of Wight. Being a little in doubt as to where the house was, he asked a passing farmer for the residence of his business? "Tennyson," said the farmer. "What is his business?" Oh, yes, the quon's vee-maker."

Art has certain legitimate functions which we have a right to demand of her, and these are as regular

and obligatory as are the regulations and demands of commercial life. The business of music is to be beautiful; but mark there, What is beauty? Those who confound the term *beauty* with the term *euphony* prove nothing but their own narrowness of vision. What should we think of an art-erotic, who demands under pain of his ban, that no picture should contain colors which could be classed as dark or intrinsically unpleasant, not though it be needed to paint brigands, a volcano in eruption, the massacre of St. Bartholomew's Day, or Vanderdecken, the Flying Dutchman, in his eternal torment?

Pain and unrest are ingredients in all life so far as we now perceive it; and so music must have harsh sounds, complicated dissonances, and perpetual change.

Every earnest teacher and every ambitious student of music should be a careful reader of at least one of the periodicals devoted to educational, art, and scientific progress, such as *The Outlook*, *The Independent*, *The World Review*, *Journal of Education*, or some one of the higher class of monthly magazines that make a specialty of discussions of questions connected with progress along the lines mentioned above. To be up to date, in anything but a smart sense, one must keep in touch with the spirit of the times, and a good place in which to see that spirit reflected is the best class of periodical literature. The activity that distinguishes one phase of human life is certain to affect others. It is not that to-day shows preeminently a spirit of commercial expansion. That is only one phase. The mind of man, his ambitions, his strivings, are expanding, and it is not one field alone that can contain his expansion. If one man is aggressive, pushing, alert, and vigorous, he will exert an influence on his neighbor. Musicians and music-students must catch the spirit of the times and be led by it. Keep, then, in touch with the streams of thought and action as shown in our best magazines.

How often one hears the inquiry: "With whom are you studying?" The query is all right in its place, but it would be better for pupils if each would ask himself: "How am I studying?" The teacher is an important factor, but the pupil is a more important one. The principle of self-examination is invaluable to the pupil who is earnest about making progress. The teacher may help in this by impressing upon the pupil the necessity of keeping track of his own work. The result of such effort is a more rapid reaching of the stage of independence.

EUROPEAN industrial journals and the general newspapers and reviews speak of the "American invasion of Europe" with all kinds of industrial appliances, in many respects far superior to the product of European factories. American musical journals tell of the "European invasion" of pianists, singers, violinists, teachers, conductors, etc. Perhaps it is a case of "turn about is fair play." American piano-makers will hunt through Europe for a new pianist to exploit. The money spent in one year on foreigners would educate a number of highly-talented young Americans in music, and from the number would likely be secured as large a proportion of great players as are secured from Europe.

Music is frequently a most helpful safety-valve for the heart. Often the collisions of life arouse painful agitations, and the stress of temptation is like the pressure of a high-heaped wall of water, against a bank too weak to resist it. At such moments of "storm and stress" to pour one's feelings into a few furious notes, to rush over a few uneasy diminished sevenths, or to plunge into a maelstrom of agonized dissonances will "rid the boom of that perilous stuff that madness is made of." How exquisitely Dr. O. W. Holmes has touched upon this idea as to the moral helpfulness of music! The piano may be a precious lightning-rod to many a troubled soul.

## SPINNING SONG.

"Schnurre, schnurre, meine Spindel,  
Dreh dich ohne Rast und Ruh'!" (G. Gethel.)

SONGS WITHOUT WORDS, No. 84.  
F. MENDELSSOHN, Op. 67, No. 4.

Presto. M.M.♩. 108-116.



Musical score for page 2, measures 1-12. The score is written for piano and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *cresc.*, *f*, *ff*, *p*, and *pp*. The key signature has one sharp (F#).

Musical score for page 3, measures 13-24. The score continues the complex rhythmic patterns from page 2. Dynamics include *dim.*, *f*, *ff*, *p*, and *pp*. The key signature has one sharp (F#).



# TARANTELLA.

Edited by Preston Ware Orem.

**Allegro giocoso.** M. M. ♩ = 192

TH. LACK, Op. 20.

The first system of the musical score for the Tarantella, measures 1-12. It consists of two staves, treble and bass. The key signature is one sharp (F#). The tempo is marked 'Allegro giocoso' with a metronome marking of 192. The score includes various dynamic markings: *f* (forte) at measure 1, *p* (piano) at measure 5, *ff* (fortissimo) at measure 8, and *p* (piano) at measure 11. There are also markings for 'una corda' at measure 5 and 'tre corde' at measure 8. The notation includes many slurs, ties, and fingering numbers (1-5).

a) In the proper rendition of this piece, the striking dynamic contrast and the various rhythmic effects must be accurately observed throughout.

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The second system of the musical score for the Tarantella, measures 13-24. It continues the two-staff format. The key signature changes to one flat (Bb) at measure 13. The tempo remains 'Allegro giocoso'. The score includes dynamic markings: *ff* (fortissimo) at measure 13, *p* (piano) at measure 16, *f* (forte) at measure 19, *p* (piano) at measure 22, and *pp* (pianissimo) at measure 25. There are also markings for 'Con brio' at measure 13 and 'poco riten.' at measure 25. The notation includes many slurs, ties, and fingering numbers (1-5).



*Con grazia*

*p a tempo*

*pp*

*pp leggiero*

*una corda*

*tre corde*

*pp*

*poco riten.*

*a tempo*

*Con grazia*

*p*

*pp*

*una corda*

*tre corde*

*ff e con brio*

*ff*

*a tempo*

*dim. e poco riten.*

*ff*

*ff e con fuoco*

*ff*



## EMPEROR MARCH.

SECONDO

Franz von Blon, Op. 56.  
Arr. by Preston Ware Orem.Tempo di Marcia. M.M.  $\text{♩} = 120$ .

Musical score for the second part of the Emperor March. The score is written for piano and bass staves. It begins with a forte (*ff*) dynamic and includes various articulations such as accents and slurs. The tempo is marked "Tempo di Marcia. M.M.  $\text{♩} = 120$ ". The score includes first and second endings, marked with "1." and "2.". The piece concludes with a "Fine." marking.

## EMPEROR MARCH.

PRIMO

Franz von Blon, Op. 56.  
Arr. by Preston Ware Orem.Tempo di Marcia. M.M.  $\text{♩} = 120$ .

Musical score for the first part of the Emperor March. The score is written for piano and bass staves. It begins with a forte (*ff*) dynamic and includes various articulations such as accents and slurs. The tempo is marked "Tempo di Marcia. M.M.  $\text{♩} = 120$ ". The score includes first and second endings, marked with "1." and "2.". The piece concludes with a "Fine." marking.



## SECONDO

TRIO

*f*

*p*

*ff*

*Pesante.*

*D.C.*

## PRIMO

TRIO

*f*

*p*

*ff*

*Pesante.*

*D.C.*



## A MAY DAY.

F. G. RATHBUN.

Allegro moderato. M.M. ♩ = 108.

mp

*mf*

*Fine.*

*cresc.*

*rit.*

*p*

*a tempo*

*cresc.*

*p*

*cresc.*

*ff*

*mf*

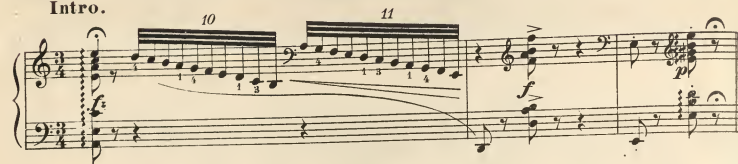
*D.C.*



# HUNGARIAN FANTASY. MAZURKA CAPRICE.

S. SCHLESINGER.

Intro.



Tempo di Mazurka. M.M. ♩ = 76





TRIO.

The image displays a page of musical notation for a piano trio, consisting of five systems of staves. The notation is written in treble and bass clefs, with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with various dynamics such as *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1 through 5. The notation includes slurs, ties, and other musical symbols typical of a piano score. The page is numbered '1' in the top right corner.

This musical score is for the operetta 'The Merry Widow' by Franz Lehár. It is a piano arrangement, likely for a solo pianist or a small ensemble. The score is written in G major (one sharp) and 2/4 time. It consists of several systems of music, each with a piano part (left hand) and an orchestra part (right hand). The piano part features intricate fingerings and dynamic markings such as *p* (piano) and *f* (forte). The orchestra part includes various musical notations, including triplets, slurs, and dynamic markings. The score is presented in a clear, professional layout with a large, legible font for the notes and a smaller font for the lyrics and other markings.



To Miss Babette Straus.

## A LITTLE SONG.

ARTHUR LIEBER.

Andante. M.M. ♩ = 112.

Handwritten piano score for 'A Little Song' by Arthur Lieber, measures 1-16. The score is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a piano accompaniment in the left hand. The tempo is marked 'Andante' with a metronome marking of 112. The dynamics include *p* (piano) and *mf* (mezzo-forte). The notation includes various fingerings and slurs.

Handwritten piano score for 'A Little Song' by Arthur Lieber, measures 17-32. The score continues the melody and accompaniment from the previous page. It includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo). The notation includes various fingerings and slurs, ending with a *dim. e rit.* (diminuendo e ritardando) marking.



## Oh Lassie, Be True to Me.

Marion Hubbard.

Eleanore B. MacGregor.

Moderato.

Blyth-er than the bur-nie that kiss-es the sun-ny lea

Pur-er than the snow-drops is me ain sweet lass to me

Blu-er than an-y heath-bell is the

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blue o' me bon-nie's e'e, Fair-er than mountain dai-sy

Is me ain dear love to me. Warm beats the he'rt in this plaid-ie,

Beats it sae blythe fo' thee; Leal is the he'rt o' thy lad-die, Oh

las-sie be true to me!

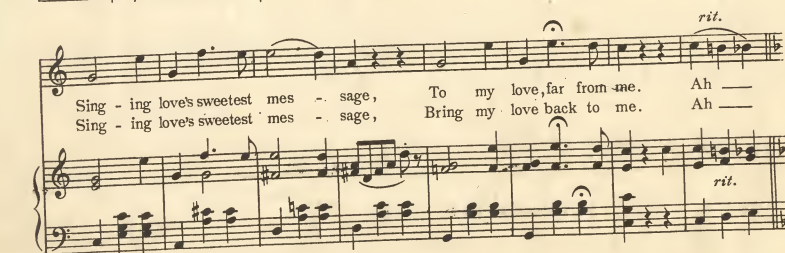
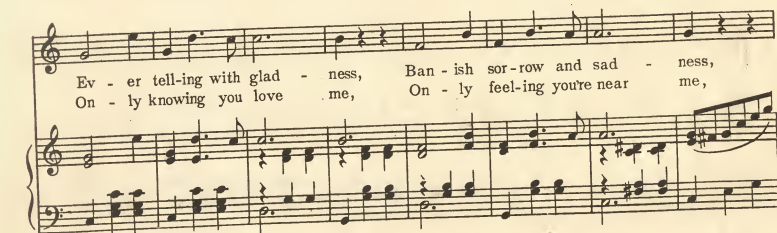
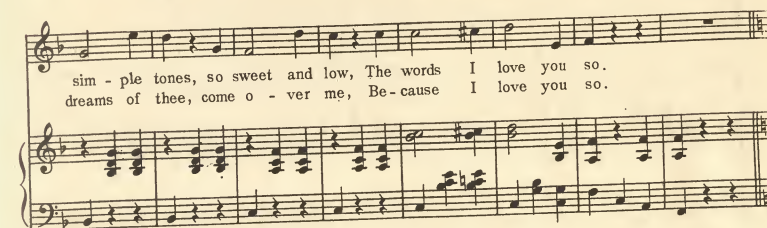
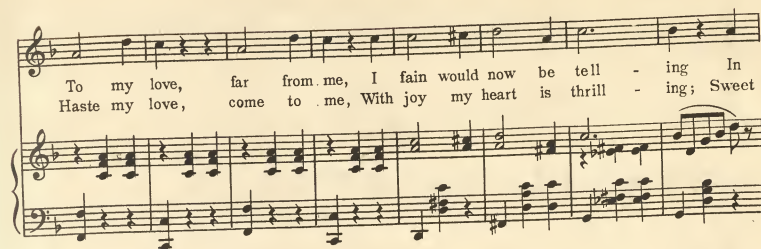
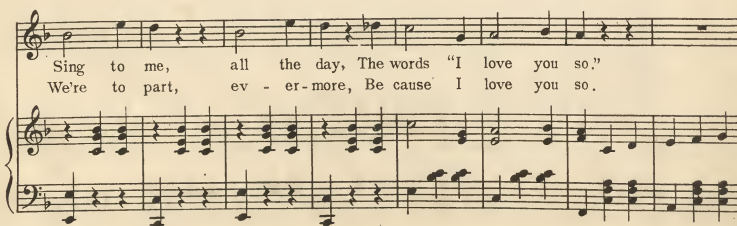
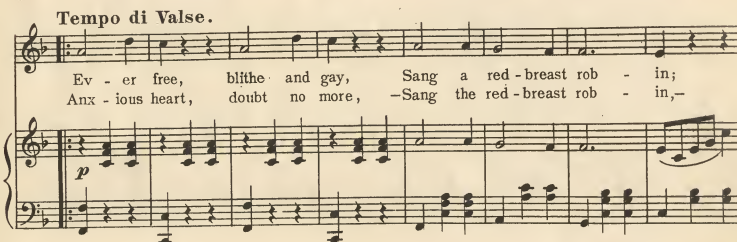
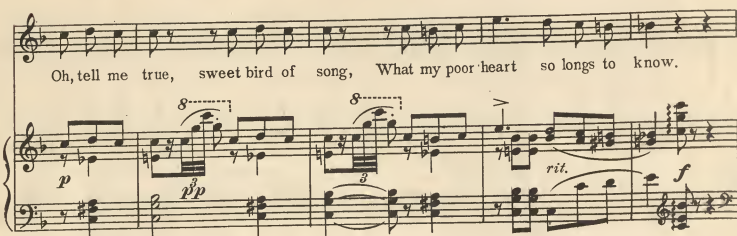
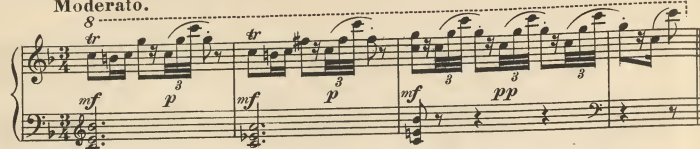


## SWEET BIRD OF SONG.

EDUARD HOLST.

Words by C. Shackford.

Moderato.





Sweet bird of song, Sweet bird of song, With love my heart is swell - ing;

*a tempo*

Sing to my love, In sweet-est tones, The words my heart would be tell - ing:

"Ev - er with thee, My love shall be, Con-stant as song of rob - in;

I love you so, More than you know." Sing on, sweet bird of song!

*mf*

# THE ETUDE

## Vocal Department

Conducted by  
H. W. GREENE

BOOK NOTE. A nook fresh from the Etude Press which deserves more than a passing notice in this department, is Mr. F. W. Wodell's volume on "Choir and Chorus Conducting." It is by far the most complete and orderly presentation of a most important subject extant. Mr. Wodell has not contented himself by given searching attention to details, and in a way that must interest and benefit not only the choir-master and conductor, but every member of his choir or chorus.

Especially should singers, none of whom can ignore the value of good part-drill, study Part IV of the work, which deals directly with the technique of the man with the voice; but it is useless to particularize. Students of singing will find upon every page of the book things they should know and reasons why they should know them.—VOCAL EDITOR.

WHAT is a club? Perhaps better expressed: What isn't a club? Anything from a stick of wood to a great political fulcrum. The between cover every species of activity in religion, science, art, and society. There is even a Suicide Club, which was installed as a competitor of the Thirteen Club, the claim for superiority being definiteness and despatch in creating vacancies for new members as against the slow and uncertain working of the Thirteen hoodoo. Clubs are such a help and comfort when one contemplates his obituary notice. Obviously that feature has not been over-looked.

"Why do you belong to so many clubs?" said Jones to Smith. "Surely you can't live at them all." "No," said Smith to Jones; "but I can die from them all." This transient, but gratifying distinction is included in and covered by the membership fee and dues.

Now, however, we are concerned about musical clubs; they are really worth talking about. Even here we are confronted with a diversified group of subdivisions. There are Schubert Clubs, and clubs bearing the names of every great composer who either preceded or followed him; and then, instruments ever-joy a share of the distinction, from a mandolin club to a brass band, which is only another name for those aggregations of talent which are bent on giving force to the axiom that "In union there is strength." There must also be considered the different objects of musical clubs: some organized for the purpose of honoring a great composer by doing his works. This is often a doubtful compliment; the doubt, however, is not in the compliment intended, but in the execution of the work. Others organize for purposes of gain, such as Glee Clubs,—what sarcasm can be concealed in a name!—and there are other musical clubs, the objects of which are purely social or fraternal even though they enfold themselves within the mantle of the Muse which is only borrowed for the purpose of giving distinction to their functions.

Some people seem impressed with the idea that a music club is a sort of gossip-center where stories and true stories are exchanged, collaborated with, and elaborated upon. Others, that it is a practice euphorium where young or budding singers can work off their experience penance. Still another group view the club as a respectable shelf, inwardly conscious that they have been shelled by the world at large, but insist that they receive for their privileges them to inflict the latest canners of the dying flame upon their associates. Unhappily, too, there are those who view the music club as a sort of clearing-house for grudges, and the exchanges follow the scriptural

suggestion "an eye for an eye and a tooth for a tooth."

I am aware that many musical clubs exist and under pleasing and suggestive captions; the motive and not the name contains the germ of value, and I would like to induce a spirit of reform into those who find, upon reflection, that reform is needed or possible.

Perhaps the best way to accomplish this is to give a brief description of a really excellent club which may serve as a model. I had been promised by the president some data as to the details of management, which, not arriving at the time of going to press, cannot be included, but three seasons' programs follow, and indicate a clear understanding of the musical trend of the period, and show that the motive of the officers is to stimulate thought and bring the members into touch with much that is vital to the uplifting of the lover of the art.

Season of 1899-1900: Oct. 1st, Paper on women's musical clubs. Nov. 1st, Paper, Musical descriptions of nature. Nov. 15th, Subject, Program-music. Paper, Anecdotes of opera-singers. Nov. 29th, Paper, Development of the orchestra. Dec. 13th, Subject, Christmas-music. Paper, Old English carols and customs. Jan. 10th, Subject, Songs and legends of the sea. Paper, Sea-myths. Jan. 24th, Subject, Rhythmic illustrations. Paper, The psychology of rhythm. Feb. 17th, Paper, Contrast between the romantic and classical schools. Feb. 24th, Subject, Child-life. Paper, Evolution of the dance. Mar. 7th, Subject, Love and wedding music. Paper, Loves of famous composers. Mar. 21st, Subject, Characteristic music of nature. Paper, Influence of environment on the composer. Apr. 4th, Subject, Witches, elves, and fairies in music. Paper, Fairy-tales set to music. Apr. 18th, Paper, Musical characteristics of the songs of to-day. May 4th, Subject, Spring. Paper, A collection of spring notes (presumably musical notes).

Season of 1900-1901: Oct. 24th, Paper, Musical impressions of past year. Nov. 7th, Subject, Shakespearean music. Paper, Music in the days of "Good Queen Bess." Nov. 21st, Subject, St. Cecilia. Paper, Dryden's ode to St. Cecilia. Dec. 6th, Subject, Dedicated to Mars. Paper, Martial music in history. Jan. 24, joy a share of the distinction, from a mandolin club to a brass band, which is only another name for those aggregations of talent which are bent on giving force to the axiom that "In union there is strength." There must also be considered the different objects of musical clubs: some organized for the purpose of honoring a great composer by doing his works. This is often a doubtful compliment; the doubt, however, is not in the compliment intended, but in the execution of the work. Others organize for purposes of gain, such as Glee Clubs,—what sarcasm can be concealed in a name!—and there are other musical clubs, the objects of which are purely social or fraternal even though they enfold themselves within the mantle of the Muse which is only borrowed for the purpose of giving distinction to their functions.

Season 1901-1902: Oct. 30th, Paper, The office of the critic. Nov. 13th, Subject, Schumann. Paper, A Psychological study of Schumann. Nov. 27th, Subject, Night-music. Dec. 11th, Subject, Verdi. Paper, The three epochs of Verdi's life and work. Jan. 8th, Subject, Grieg. Jan. 22d, Paper, Memory-day. Feb. 5th, Paper, Music and morals. Feb. 19th, Subject, The modern French school. Mar. 5th, Subject, Music of the present day. Apr. 24, Subject, German composers since Wagner. Apr. 30th, Subject, Folk-music. May 14th, Subject, Handel and Grotel.

The above list is certainly most commendable, and is worthy of imitation on the score of the originality of subjects and the admirable system of presenting

them. It reveals how closely music is identified with every phase of life and thought. It is not possible for the thirty members to have assembled for the consideration of such topics, all of which were treated and illustrated by the members themselves without being deeply impressed with the dignity of the pursuit and resources of the art of music. The name of the society is the St. Cecilia, the president is Mrs. McKee, and its location, Staten Island.

The Vocal Editor will be pleased to receive programs from other clubs.

IN a recent issue of a New York paper some valuable remarks are made by Madame Gadsdill, the popular soprano of the Metropolitan Opera Company:

First of all, be natural. I take it for granted that you know how to sing,—that is, have learned the musical part of singing,—and that now you want me to give you something of the physical part of it. Therefore, I repeat, be natural.

THE FACTS.

Smile, be pleasant, laugh, if you can, and use your eyes. You are not going to kill some one. You are not intent upon some dreadful deed, and yet, I assure you, many young ladies look that way as soon as they begin to sing. I have watched anatomists with lovely faces, and have wondered what could have had just been talking to me to the tense, stern, tragic ladies who were singing to me. You can sing just as well when you look amiable as when you look tragic. There are certain difficult cadenzas that need a certain figure and movement of the head that even a great artist in acting will have to give, but she will make the expression on her face natural, and not as if she were running at you to frighten you. It is really unpleasant to watch anyone sing in this way.

Now that is exactly where that person is wrong. No singer needs to make faces at all. The more sweetly she looks, and the more natural her face in the expression of her voice, the more easily will it become tired. A singer must open her mouth very wide, and often twist it a little at the corners; but she can learn to do this without a bad effect, and you who know the musical part of singing should learn this physical part at once.

Don't take the song you are singing too seriously. If it is dramatic music, well and good; be dramatic. But there is no use of making yourself look ugly at the same time. Then do not fix your eyes with a stare on nothing and keep that stare up throughout the whole song. Look at the people you are singing to, look at your music, or, if you have none, look down at the accompanist, and then at your audience, all in a natural manner, as if you were talking. Don't get excited over your high notes and the runs, because if you do you will not do them half so well, and your audience will see what an effort it is for you to sing, and they will not enjoy it as much. I saw a young girl sing to a crowd of people once, and she looked at one and another in the audience and smiled, and sang each word with its meaning. When it was over everyone was delighted, and they applauded and cried bravo until she had to sing again and again. Now that young lady did not have much of a voice. It was simple, very sweet, and not highly trained. But she had learned how to use the little she had, and the fact that her audience was swept off its feet because of her naturalness and simplicity made me think very seriously how tired an audience must get of tense, distorted muscles and staring eyes.

Now, do you know the best way to get rid of making ugly faces when you sing? Behind your piano have a mirror put, and whenever you practice look at yourself in the mirror. You will not like your looks when singing, and so little by little you will learn to smile and to nod your head and to give a meaning to your words. This is what everybody should do when beginning to sing. If you have been singing a long time and have never done this, then try it at



once and see how you look when you see yourself in the mirror singing.

## THE BODY.

Now, as to the body. Don't stand as if you were a soldier on parade. Don't stand as if you were waiting to be shot, with your shoulders drawn high and your hands twisted together and your arms behind your back. Don't sway your shoulders far back. Don't throw your head so far back that it gives a strained look to your throat. Don't swell the muscles up in the neck and over the chest. Be natural in your pose. There is no more reason why you should take on a strained, tense attitude when you are going to sing than when you are going to dance, to play the piano, to ride a wheel, or paint a picture. You are the same person in all these things. You are the same person when you are not conscious that you are too conscious of self.

You should stand before that mirror a while longer and learn how to sing with your hands dropped loosely in front of you, slightly dashed, and the throat and head and shoulders in their usual positions. You will never get the best effects from your voice if you take a tense attitude while singing or if you keep your muscles strained and your nerves tense.

## RELAXATION.

What the doctors call relaxation must come, and when you relax you will feel very fatigued. Whereas if you had sung as you walk or stand you would have no fatigue at all. Then the voice does not flow so sweetly when the muscles of the face are drawn tight, and the chest does not give out its best tones when you have squared your shoulders too far back. If you feel yourself inclined to take this position, just give to yourself one moment's thought while the accompanist is playing the opening chords and "let go" all the muscles of your body. Move the shoulders up and down until you are then into their position. Let the arms drop down, and in an instant all the tenseness will be gone from your body. Teach yourself how to let go of your muscles. You don't know what an excellent help it will always be to you, not only in singing, but in everything.

A man said to me once when coming from a concert: "I think I shall have to run around for about a mile to loosen myself up. I am all tied up. I sympathized so with the lady who was singing that I found the muscles swelling out on my throat as they did on hers, and my hands were clenched just like hers, and now I am so tired that I will have to do something to get myself out of this condition." So you see, such singing, no matter how beautiful the voice, does not have the best effect. When you sing you want to sound down people, to make harmony, to entrance or delight one, but you do not want to get their muscles tied up because they sympathize with your physical attitude.

## POSITION.

It is impossible for the concert-singer to take any other attitude than the conventional one, I suppose, looking the music in one hand, and looking out at the audience. But the singer in a private house or in the family circle, if she feels she cannot stand quietly and yet naturally, may take some attitude which will give her an easy pose. For instance, she may put her arm over a back of a chair or lay her arm across the piano and lean a little against it. These things will help her to keep an easy position.

## HARMONIES.

If you find that you cannot sing even one song without getting a little hoarse or the throat getting tight, then you have not learned to place the voice rightly. Go to a teacher and see to it that your tones are properly placed before you sing much. There is something wrong if you get hoarse. A properly-erected voice, used naturally, should last through some very long and hard singing without showing the least sign of fatigue. Think of the professionals who are on the stage the better part of three hours and

evening and never know what it is to get hoarse, unless they are sick!

It takes a good teacher properly to place the tones of the human voice; but until you have learned to do this I advise you very strongly not to try your voice long. It will not take you very long to learn from a good teacher how to place the tones, and then you will be on the right track and can go on slowly by yourself, if you are not going to study with the tones. But if you go on singing, why for the hoarseness, which is evidenced by the hoarseness, then you will ruin your voice and you will get worse instead of better. Do not take medical remedies for your voice. Learn of Nature what she wants you to do, and you will have no trouble.

SOME years ago the head of a leading conservatory thought of buying a phonograph to be used by his vocal students as a record of their voices and as a test of progress. This was a fortunate idea because of the fragile character of the phonograph of that time, and the fact that it does not really picture time, without which a voice is of little artistic beauty or value. It still remains exceedingly important that a singer should be able to hear the voice, and a very simple mirror for it is at hand, quite undreamed of.

If you would know whether the tone is pure and free, and of just intonation, place your foot upon the right-foot pedal, then sing. The piano will echo the same pitch—must oscillate or vibrate in response. All the wires of the piano being free by the holding up of the dampers in pressing down the right-foot pedal, every sound which you utter is caught up and returned to you. Thus if any one chord, or rather, that varies from tone to tone—they will sound together and cause a trembling, jarring dissonance. If the tone be weak and smothered, you may imagine it to be strong, but this piano-voice-mirror will deceive you. If the tone be loud, pure, just, the piano will assure you of that fact, and attest it by a stumbling-block in the way of the singer is this misapprehension as to the actual quality of the sounds emitted.

In the March number of THE EXECUTING TYPE I mentioned two points VS. SINGING. In which singers offend against my ideas of what singing should be, and in which they rob me of the pleasure which I have a right to expect when I listen to singing. First, dissonance in that sense, was in singing songs of an unemotional character, in which the melody of music and the expressive powers of the singer are held down to the low level of descriptive or narrative work. The second is unemotional singing, which, it strikes me, a most common fault. In connection with this I will recall an incident.

I attended service in a prominent church in an eastern city. The congregation contains a large proportion of the wealth and culture of the place. The appointments of the church are superb. The minister has a reputation throughout the country as a thinker and pulpit orator; the organist is a thorough musician; the choir is, perhaps, the best combination, a small chorus of picked voices, with four soloists, in this case, artists, of reputation as concert and church singers.

The anthem was pleasing and the hymns were well rendered. Later came the star number, a solo by the soprano. I had heard this singer in concert, and had been pleased with the purity of her voice and her excellent technique; and looked forward expectantly.

The prelude on the organ told me the solo was to

be Cosens's "Come Unto Me," a difficult song, and one that is rarely well done, as it demands much sustained work, and a fine sense of proportion in tone-values. The opening recitative might have been this I advise you very strongly not to try your voice long. It will not take you very long to learn from a good teacher how to place the tones, and then you will be on the right track and can go on slowly by yourself, if you are not going to study with the tones. But if you go on singing, why for the hoarseness, which is evidenced by the hoarseness, then you will ruin your voice and you will get worse instead of better. Do not take medical remedies for your voice. Learn of Nature what she wants you to do, and you will have no trouble.

The invitation: "Come unto me," was delivered in such an indifferent tone that I wondered if the singer could have any idea as to the way in which such a sentence had been delivered by the Master. All the promise of the words was missing. It was dead, empty sound. The rising of the pitch in the next clause, "all ye that labor, and are heavy laden" was accompanied with a crescendo; and the final clause, "and I will give you rest" was carried out to a triumphant forte. So it was through the recitative. Not one trace of emotion; everything delivered along the lines of the cut-and-dried rules of crescendo, diminuendo, ritardando, and accelerando of instrumental playing of the most mechanical type. I thought: "What is the use of having words when all their great possibilities of portraying feeling are passed over in vacuous ignorance." Language has been called a means of concealing thought. Some singers seem to think words a good medium for delivering a tone, but not to convey feeling. For my part, I would rather hear one of Sieber's, Rossini's, or Bellini's vocalises sung to a vowel or the *trill* syllables, as the words of a song with their possibilities utterly unrealized.

In the song, the narrative words "I heard the voice of Jesus say" and what he said, "Come unto me," were delivered with the same quality, the same style, same execution. Can that pass for singing with reasonable persons? "Weary and worn and sad" had the same tone-color as "I found in Him a resting place," the only difference being in power. Is that good singing? A rising passage was used, given crescendo, no matter what the meaning of the thought; and, descending passages were generally diminuendo. Notes of equal value usually had pretty much the same stress of voice. No attention was paid to those little subtleties of speech by which the relative values of the various words are indicated, and which bring out the thought. As a result, the singing was on a dead level.

My plea is that singers shall learn the text of the songs as thoroughly as an elocutionist does the readings he expects to give. When we hear an elocutionist or an actor we expect to receive more than art. That alone is the shell of truth. It may arouse admiration, but it cannot arouse the better emotions, those that are springs to action. So the singer's art, the beauty of voice, may please the critical faculty, the sensuous side of our nature, but more is required to make us feel the emotions of the song. The singer is hampered by the added factors of melody, rhythm, and articulation on various pitches, but his technique is to overcome these difficulties, not to show how he overcomes them. I would know every word, every picture, in a text, and work out every phase of its emotional range, before I would attempt to sing it in public; and then I would not be satisfied until that speed could do my singing should do, and much more. Observe that the meaning of every word, not in itself, but in relation to the dominant idea of the line or sentence first be apprehended, and then the larger view of that line or sentence to the whole idea of the stanza. Carrying out this principle of proportion, each stanza must be valued according to its contribution to the whole effect of the song, which demands a fine appreciation of the worth of every detail in working to the climax of the song.

I want to ask the singers and the teachers who may read this to select songs and texts that shall promote power in emotional singing, and that shall strive to give out a faithful picture of the songs. It is worth much study to deliver one song in a truly artistic way, and it cannot be done if the singer simply executes notes, etc., and does not, in his sing-

ing, reveal what the poet wrote in the text, plus the added value of the musical setting—"The Outsider."

## GETTING SINGING LESSONS FOR NOTHING.

In the musical profession there is a peculiar violation of correct business principles which ought to be reformed instantly. We refer to the practice of asking music-teachers to "try voices" and express opinions as to register and quality, and the cultivation needed to correct defects, all without paying a single penny therefor. A half-hour or more of the teacher's time is taken up, and all he or she gets in return is information given—often of the highest value to the pupil—is a pleasant "thank you" and a polite good-bay.

It may be urged that the teachers are at fault, that they should make rules or possibly organize a "trust" to protect themselves. But we say no, it is the people interested who are to blame—the friends, relatives, acquaintances, "lackers," "angels," and what not, constituting the "entourage" of the pupil, who are to blame. They, or most of them, are people of the world, they know or ought to know what correct business principles are, and they should not lend themselves to such practices. Oftentimes the teacher is overwhelmed by the brilliant showing of the pupil's social standing, or he or she is placated by a letter from some "particular friend," or else he or she is paralyzed by the solemn repetition of some "big" or "big-time" examination, and permits herself (it is usually herself) to be dragged from one teacher to another until she has "cribbed" information enough to get along without any teacher at all for six months or a year.

We are aware that some professional or quasi-professional people hang out the enticing legend: "Examinations free"; but it must be borne in mind that it depends very largely upon what a person deals in, whether that person's time and expenditure of vital force may safely be given for nothing. An opinion, for instance, may find a market, but a musical examination, "without charge," and so may a dentist or a "complexion doctor," but the vocation of a music-teacher is particularly trying to the nerves and exhaustive to what is commonly termed "vital powers," and hence the exercise of such a vocation should not be reckless in the expenditure of mental and physical effort, and prospective opera-singers who draw near in the guise of possible pupils should not expect to profit by a half-hour of this valuable time without giving a "quid" for the same—*American Art Journal*.

I AM frequently asked: "If a girl should come to you for advice, before beginning to study for opera, what would you tell her?"

I am asked that question by apparently sane people who would laugh me scornfully and justify, if I how well indeed; all your varieties of ferns and palms and orchids and garden roses, and your trees and vegetables, look well. Tell me, what you do to them to make them grow?" They would tell me that one plant needs much sunshine and another but a little; that one needs great care, and another needs to be nearly left alone; that one must be watered weekly and another daily; that some varieties need cold weather, and others die because of it. Yet they say to me: "How do you make a talented girl successful?"

Every girl of talent has her own road to success. Therefore, I can never say what that road is for girls. But I can, perhaps, help them to find it. There are some things that all girls must have or must cultivate who wish to become great singers. Supportive of the voice, and the ability, and a good temperament, an illusive word, but a necessary qualification—there are four things she must have to insure success, namely: intelligence, diligence,

memory, and a good master. In writing this, I am laying down no "rules for a career," as they are absurdities to consider. Such rules are impossible of application, and are never asked for by a girl who intends to win success at any cost. These four suggestions are merely hints to the girl who has ability and boundless determination. She will understand that what I am now saying to her insures nothing whatever, but will simply help her not to make certain mistakes in her work—mistakes that take years from one's usefulness as a singer, and seriously, if not permanently, injure the voice.

I admit that the first qualification I have mentioned is difficult to recommend. It is embarrassing to say to anyone: "Become intelligent." But, to succeed in music, a girl must bring intelligence to her work. It is not sufficient that she be gifted and enthusiastic—that mistake is too often made, and the result is bitter disappointment after years of misdirected effort.—*Lilli Lehman, in Success*.

A TRIFLING incident gives me a sort of text for a preachment.

NEGATIVE CRITICISM. I was at a concert together, my friend and I; he, a man with some pretensions to musical taste and culture, and with a more or less extensive knowledge of the vocabulary of musical terms; I, simply one for his own sweet sake, and respond through all their emotional nature to my mystic power, yet who have but small acquaintance with the laws of harmony or the principles of technique.

We had just been listening to that sweetest of arias from the greatest of all oratorios—"The Messiah," which was Cæsar and rejected of men," which seems to bring one into the very presence of the Man of Sorrows and show the grief-marks on His troubled brow. It was exquisitely rendered, I thought; and, with the tears which I could not repress yet in my eyes, I said to my friend to share with me my enjoyment of song and singer. But to my surprise, I found his forehead wrinkled in an unmistakable frown, and to my eager words of appreciation and delight he answered loftily, as one might speak to a thoughtless and unreasoning child: "I am glad you liked it! I thought it was miserably done. The attack was weak, and the tones were not sustained, and the phrasing was slowly, and—"

But how much more he would have said, and what, I do not know; for I turned away and settled back in my seat that I might not be obliged to listen, indignant that I heard even so much.

It makes no doubt that my friend is entirely correct in his criticism. I cannot controvert a single point. Probably it is all as he has said. I only know that he has spoiled both song and singer for me; that he has thrown the proverbial "cold water" upon the glow of my quickened emotions, and shocked them back into an apathy and deadness from which there is no resurrection during the rest of the concert. And in my heart I cherish a sense of injury done me, and a blind rage against him who has so treated me.

What right has he to spoil my music? Who gave him warrant to clip with the scissors of his arrogant criticism the wings that were bearing me aloft away from life's littleness and tawdriness? Why should he come tramping with his homely boots of technical fault-finding across the dew-drops of the gardens of my soul until all my tender blossoms of music are crushed and dead? In place of that help which I have given me in how that he has helped me to see the truth? "The truth," you say? But is it a truth, or a more helpful and inspiring truth, or a more helpful and inspiring truth? And than that which the singer sang to my heart? And it is necessary always to know all the truth? May be one's delight in the fragrance and loveliness of a rose unless and until he has discovered by mathematical measurement that every leaf and petal is of exactly the proper form and dimensions? Or must he turn to the wall the picture which has interpreted to him the meaning of art, because some sapient

critic avers that in the paintings of a certain stamp in the foreground the artist used Van Dyke brown, whereas a true knowledge of technique would demand the working in of burnt amber?

And so I fret myself, in an indignation more or less righteous, through the whole evening, until the last number on the program is rendered, and then we go away together, my friend and I—he prattling on in quite superior and altogether contented fashion of the defects and shortcomings of the performance; and I hearing his words only as those of an irritating dream, pondering upon the thought that I have set at the head of this paper—the exceeding rarity of a criticism which "concerns itself in discovering flaws, and searches never for excellences; which is destructive in all its processes and results, and never constructive; whose work is done with the club of an iconoclast, with never the sound of builder's hammer or saw.—*Rev. Joseph K. Wilson, in Homiletic Review*.

SIMPLY to sing the words of a song is not sufficient. A song should be brought before an audience in a manner that will reveal the thought that inspired both the poet and composer. In studying a song, the first thing to do is to read the words carefully, again and again until the singer is sure he has the author's ideas so well in mind that, if he were reading the words to others, they would see the meaning as clearly as he does.

When this is done, the music should be analyzed in order to see what the composer has done to enhance the beauty or make clear the poet's thought. Then, to put into the music the feeling and emotion which poet and composer have aroused, the singer must have at his command not only technique, but color, which refers to the warmth and coldness of the voice; also a crisp attack and enunciation must be included. A great deal depends upon enunciation. The tone-quality should change with the varying shades of sentiment. A hard, vibrant tone cannot express tender thoughts; neither can a dark voice express heroism.

Interpretation is that phase of the art of singing which requires the most freedom and control. The hardest thing for an inexperienced singer to do is to express his feelings convincingly and naturally. This he must accomplish; one can develop musically by studying to express what he finds in a song.—*L. D.*

L. D.—You ask what course you should pursue if a wealthy pupil upon whom you depend for influence and who is really talented will not do any serious work.

I would have a frank talk with the pupil, the burden of which would be your interest in her because of her talent and your probable loss of interest in her if she made no effort to deserve it; and, too, I should institute a serious examination and ascertain to a certainty the dominant factor of your interest. Perhaps it is a case of self-interest and that your attitude toward the pupil is quite normal; some are quick to take advantage of this.

MOTHER M. M.—If your pupil of fifteen years of age has a high soprano voice I should hesitate about attempting to allow her to sing much below middle C; she must mature before extremes in either direction are included in her training.

2. I think you will find Macdowell's songs about as interesting to know what songs you consider properly grouped under Grades 3 and 4; send me a short list, care of THE ETUDE, and I will then send you a more complete repertoire to select from.—*VOCAL ED.*

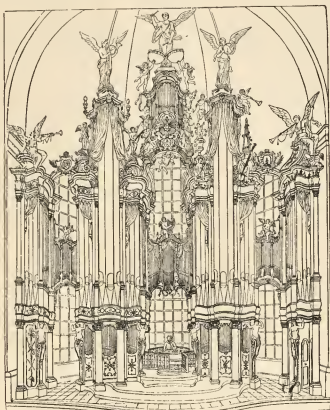
LAVY us beware of losing our enthusiasm. Let us ever glow in something, and strive to retain our admiration for all that would enable, and our interest in all that would enrich and beautify our life.



# Organ and Choir.

Edited by EVERETT E. TRUETTE

NOTEABLE ORGANS.  
V.  
ABBEY CHURCH,  
WEINGARTEN.  
and finished in 1730. The shabby treatment which the builder received from the convent, during the



ABBEY CHURCH, WEINGARTEN.

construction of the instrument, reduced him to absolute poverty, from which he died soon after the completion of the instrument.

The organ contains 76 stops and 6702 pipes, is 27 1/2 feet wide, 30 feet deep, and 50 feet high. The paucity of reeds and the superabundance of mixture-work (notably the XX-rank mixture in the great) should be observed.

Appended is the specification:

GREAT ORGAN (16 STOPS).			
Prestant	16 ft.	Hohl-flöte	16 ft.
Principal	8 "	Super-octave	2 "
Rohr-flöte	8 "	Sesquialtera,	
Piffaro	8 "	VIII rks, 27 1/2 "	
Quintaton	8 "	Mixture, XX rks, 2 "	
Octave	4 "	Cornet, VIII rks, 2 "	
Rohr-flöte	4 "	Trompeten	8 "
Flauto Dolce	4 "	Cymbelstern.	
Quer-flöte	4 "		
CHOIR ORGAN (12 STOPS).			
Bourdon	16 ft.	Octave	4 ft.
Principal	8 "	Viola	4 "
Violoncello	8 "	Nasat	2 "
Coppel	8 "	Mixture,	
Hohl-flöte	8 "	XVI rks, 4 "	
Ueda Maria	8 "	Cymbal	11 rks, 2 "
Salsional	8 "		

ECHO ORGAN (13 STOPS).			
Bourdon	16 ft.	Piffaro	4 ft.
Principal	8 "	Super-octave	2 "
Quintaton	8 "	Mixture, XII rks, 2 "	
Viola Dolce	8 "	Cornet, XII rks, 1 "	
Flauto	8 "	Clarinet	8 "
Octave	8 "	Carillon.	
Hohl-flöte	4 "		
POSITIF (12 STOPS).			
Principal Dolce	8 ft.		
Violoncello	8 "		
Flöte	8 "		
Piffaro	4 "		
Flauto Traverso	4 "		
Rohr-flöte	4 "		
Quer-flöte	4 "		
Flageolet	4 "		
Cornet, XII rks, 2 "			
Hautbois	8 "		
Voix Humaine	8 "		

PEDAL ORGAN (17 STOPS).			
Contra Bass	32 ft.		
Sub Bass	32 "		
Octave Bass	16 "		
Violon Bass	16 "		
Violon Bass	16 "		
Super Octave			
Bass	8 "		
Flöte Dolce Bass	8 "		
Violoncello Bass	8 "		
Hohl-flöte Bass	4 "		
Sesquialtera Bass	4 "		
II and III rks, 27 1/2 "			
Mixture Bass,			
V rks, 8 "			
Bombard Bass.	32 "		
Pagotte Bass.	8 "		
Trompette Bass.	8 "		
Cornet Bass.	4 "		
Carillon Pedal.			

## ACCESSORIES.

Coupler Echo to Great.  
Tremulant.  
Cuckoo.

Rosinall.  
Cymbals.  
La Force.

The compass of the manuals is forty-nine notes, and of the pedal organ twenty notes. "La Force" is a mechanical stop connecting forty-nine pipes with the lowest pedal-key.

MUCH has been written of the technique of the hands and arms, more especially as related to piano-playing; but the field of organ-pedal technique has been comparatively neglected. The advice given, as a rule, amounts to the assertion that the way to play the pedals—is to play them.

Now, the law of muscular action is, of course, the same in all parts of the body: it applies to the legs and feet as to the hands and arms. Briefly stated, it is this: That perfect working of muscles is obtained when only those and parts of those contract that are absolutely necessary to the accomplishment of the function proposed, all others remaining completely inebriate, or at rest, accumulating nervous power to be used when called upon.

The muscles used in pedal-playing are those of the leg that flex and extend the foot at the ankle-joint,

and turn the same outward and inward; those of the thigh that raise and lower the leg; and those of the hips that draw the leg outward from or inward toward the body. In a general way, the entire muscular system of the torso assists in balancing the body upon the bench and in making the slight turning movement that becomes necessary when the feet are transformed from high to low pedals (in pitch) or vice versa.

And just here it should be remarked that the organist should never move the entire body sideways upon the bench; he should take a position at the middle of the pedal-board sufficiently forward to enable the feet to reach the extremes of the pedals, and thenceforward preserve that position. Swaying of the body in any direction is out of taste—the only movement permitted is the slight inclination necessary when handling stops or pedaling at the extremes of the keyboard. Looking at the pedals is also forbidden: the feet should feel the pedals, as a blind man would feel the keys of the manuals. The relative position of the upper and lower keys, commonly called black and white keys or sharps and flats and naturals, will be the guide.

In the light of modern pedal-fingering (or footing)—will somebody coin this word!—the movement most in use will be that of the flexion and extension of the foot upon the leg at the ankle-joint. This is effected most advantageously with the toe upon a convenient black or raised key, while the heel rests upon an adjacent lower or white key. Another movement of the foot takes place when the lower keys exclusively are played with heel and toe. The angle formed by the heel and toe is more acute, and the toe has not the advantage of the raised position. For these reasons the foot has to be flexed and extended farther in pressing down the keys, and the movement generally requires greater effort.

It is in the execution of these movements that the large and strong muscles running from the thigh to the knee and the leg are apt to interfere. To correct this use the following exercise: While sitting upon the organ-bench in normal playing position, feet resting lightly upon the pedals, by the action of the thigh and hip-muscles raise the foot three or four inches from the keys. At the same time devitalize the muscles from the knee downward by letting the leg hang as if dead and without sensation. Now flex the foot upon the leg, raising the toe as far as may be convenient. Then, suddenly relaxing the flexing muscles, allow the toe to fall down almost of its own weight into the previous position, the foot and leg hanging without sensation, as before. Repeat this exercise alternately with each leg until any semblance of stiffness or feeling at the knee and thigh entirely disappear. Then placing the foot upon the pedals, the toe resting upon a black key and the heel on the nearest white key, execute the movement as before, pressing down alternately the keys while preserving the same looseness in knee- and ankle-joint as before. This may be done without tiring; in fact, it is better at first, as it requires less effort to depress the pedals than with wind in the bellows and stops drawn. Even organists of large experience find, when examining this movement critically, that they have been wasting effort at the knee and thigh, thereby interfering with the ankle-joint movement. Many players find that, while they are able to maintain this isolation of muscular effort while practicing privately, yet are unable to do so when playing in public at recitals, etc. A case of this kind simply demands a higher degree of cultivation that the muscles may act automatically without especial direction of the will.

The use of the heel is confined to the depressing of the low or white keys, and heel and most attention privately, yet are unable to do so when playing in public at recitals, etc. A case of this kind simply demands a higher degree of cultivation that the muscles may act automatically without especial direction of the will.

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near as possible to the keys that the key may simply be pressed down rather than struck as with a blow. This rule is especially necessary in making ships, that foot motion may be avoided, that the impact of foot and leg may be noiseless, and that the legato may be preserved. When using the largest pedal-pipes it is absolutely necessary that the valve shall remain open a sufficient length of time to allow the column of air a full and complete vibration. This is enabled to make the tones of these pipes distinct even at a comparatively rapid tempo. The novice makes a demistacato even at a much slower movement.—Henry W. Giles.

## CHORAL MUMBLING.

In the study of elocution distinctness of utterance is made a cardinal principle. The pupil is made to study the nature and power of every separate letter, to give the various vowel-sounds in just the right manner, and so to avoid the common faults that each word shall reach the ear of the auditor in its proper form.

Every person who sings, whether as a soloist in a concert-room or a member of a large or small chorus, ought also to study all these matters thoroughly, in order that he may sing both intelligently and intelligibly. We are often told that music is the language of the feelings too deep for speech, yet singers take no pains to borrow methods of expression from well established habits of speech.

Comparatively few of our singers, especially those who sing in church quartets and choruses, seem to have given much attention to articulation and enunciation, and, naturally, much of the vocal music heard in our churches is mumbled, so far as any interpretation of a thought is concerned.

It is not an uncommon thing, even in churches which have a reputation for fine music, for the choir to sing an elaborate anthem in such an indistinct manner that no one can possibly make out, unless previously familiar with the selection, a single sentence from the beginning to the end. The question of clear, intelligible enunciation by a choir or a large chorus is one of the most difficult problems to solve, but it is well worth the utmost effort of the director to bring his singers to the point where every word can be distinctly understood. Under such circumstances, practically nothing has been gained, in worship, over what the organ might have been made to do without the additional expense of the choir.

Choir-directors and singers should realize the importance of a clear utterance of language where the words are of any consequence at all, and that it is necessary to good taste and their own popularity and reputation that they give attention to something more than the production of a good quality of tone. One frequently hears a singer call attention to the tone produced on a certain note, but rarely will this same singer speak of his or her articulation.

Those church-singers who are the most popular and those who are most likely to retain their hold on the people and keep the best positions are those who sing to the hearts of the people rather than to the ears of the critics.

The highest culture of the voice and the production of the best quality of tone must not be underrated; but this alone will not make an artist, and, in fact, there are several singers in the field to-day, outside the churches, whose entire hold on the public is their excellent diction, their tone-production being more or less faulty.

One of the best-known male quartets in Boston, a company of professionals, has retained its popularity through a score of years by continuously adhering to this policy of giving special attention to enunciation and articulation, and devoting three hours each week to rehearsing for the purpose of securing the best possible interpretation of the three anthems to be sung on Sunday. Still another quartet in Boston, with more than local reputation, has followed this same policy of devoting much time to re-

bearing for the express purpose of securing the best possible interpretation of every thought and shade of sentiment contained in the words to be used. Consequently, when they sing on Sunday, the people are charmed beyond measure; for they get the full benefit of such painstaking. And this is done without marring the quality of the tone or beauty of the music.

A beautiful voice, with a delivery of words mainly unintelligible, soon loses its charm, and it will be for the advantage of every church-singer as well as every choir-director to give a large share of time and thought to the points mentioned above.—Everett E. Truette.

## HYMNS AND HYMN-SINGING.

Prof. Waldo Selden Pratt, in his charming book entitled "Musical Ministries in the Church," has a chapter on the above subject which is well worth the trouble of reading, and from which we quote a few paragraphs. After several pages devoted more or less to statistics the writer goes on to say:

"It is often thought that the whole question of hymn-singing can be solved by simply adopting the right sort of hymn-books. This is a specious, but not entirely safe, as a rule of procedure. At least, it is worth while to consider it a little. Hymn-books of the higher grade have some obvious advantages aside from the technical excellence of their contents. They are usually so catholic as to offer great variety, and their size affords room for long-continued growth without the danger of the book's seeming to wear out. They are now, on the whole, so rich and dignified in tone as to appeal to the higher faculties and the deeper feelings. They command respect, and tend to induce a self-respecting enthusiasm wherever they can be freely used. Poorer books are usually more or less deficient in material of an elevated or ideal quality that deliberate efforts to make progress with them are discouraged; and their constant use tends gradually to make hymn-singing a despised and neglected exercise. Yet it is well known that the use of a good hymn-book is not the only condition of success in practical hymn-singing. Most excellent results may be reached with books that are essentially poor; and many a superior book is handled with disgraceful ignorance and feebleness. All churches cannot keep themselves supplied with the most recent books. And, besides, there is no little difference of opinion as to what constitutes a really good book."

"Not a little hymnody that is thought to be excellent proves to be poor, and vice versa. We are all familiar with the tedious debate about the value of the whole class of hymns and tunes commonly called 'Gospel Hymns.' Much of the criticism of these hymns is reckless, both because it fails to note the fact that different grades of artistic beauty in poetry and music have always been required among Christians of different degrees of culture, and also because it assails indiscriminately a class of hymns and tunes that are not homogeneous enough to be either approved or condemned in bulk. But, on the other hand, the common defence of even the best of the 'Gospel Hymns' is often weak, especially when it appeals chiefly to their quick, outward success among masses of people who are plainly thoughtless and unreflecting. Both the attack and the defence should be more careful. The assaults of the system have sometimes weakened their case by basing it too exclusively on reasons of taste, without showing how vulgarly is dangerous because more or less false, and by failing to leave room for practices that are provisional and transitional and that are therefore unadaptable in their place. The defenders of this popular hymnody have a right to urge that hymnody must adapt itself to actual conditions, that the immature and uneducated cannot be driven by force into a full appreciation of the most highly poetic hymns or the most highly musical tunes; that we have often gravely underestimate the capacity of the popular mind to rise above vulgar embellishments of

truth and to shake itself free from perverted sentimentality, and they cannot mistake the rest of animal enjoyment in a rub-a-dub rhythm or the shout of childish pleasure in a 'catchy' refrain for real religious enthusiasm.

"From the standpoint of general culture it is clear that the exclusive use of ephemeral hymns and tunes is harmful because it has prevented the knowledge of others that are too precious inheritances from the past to be discarded. Even our more intelligent young people are singularly ignorant of standard and historical examples of hymnody. Different observers, with varying experience and with varying opinions about what is most worthy of preservation, would put the matter in different ways and cite different examples, but all would unite in saying that the range for hymns and tunes written by the year for wide sale among churches in search of what is cheap and easy has been and is a serious evil."

"Let us have no mercy on ourselves if we are satisfied with what we know to be poor, or if we fail to try to lead others upward from immature or mistaken standards to the higher ones that we have learned to set up for ourselves. In all such efforts for improvement let us constantly appeal to the right motive, namely: the duty and privilege of honoring God by bringing to Him only what is our best."

THE immense organ in the cathedral at Riga, Russia, has one hundred and twenty-four stops. This is one hundred and twenty-three more than "Grandfather's Clock" had.

Song of a country organist: "Blow high! Blow low!"

An awful moment happened at a little church in New York, where the motive-power for the organ is derived from the strong arms of an industrious Irishman. At a recent service the choir got into a row, and while the confusion reigned at its height the organ stopped. The situation was not relieved when a hoarse whisper came from behind the organ and floated into the auditorium. It said: "Sing like t'under, de bellers is busted!"

The hymn-tune entitled "The Old Hundredth" has been traced back to the French Protestant Psalter of Bez, published in 1551. It appeared in 1561 in the Anglo-Genevan Psalter, and in the same year in another edition of that work, printed in London. As for the composer of the tune, nobody knows who he was. Most likely it was a "take up" by Louis Bourgeois, the musical director of the psalter.

Readers who live in the country and want to have some amusement for the long evenings should start a village choral class. A man who did it once has been giving his experiences. His local prima-donna was the station-master's wife: a lady whose reputation depended mainly on the fact that a relative had been connected with the Handel festival. The conductor was talking about giving a great treat, and mention was made of "He shall feed his flock." Turning to his prima-donna, "You remember, of course," he said, "the solo from 'The Messiah.'—" "Oh, yes," she replied; "remember now; but I had quite forgotten that it was by Mr. Messiah!" At quite the same time the conductor was leaving a seat which could only be got to by the "most vigorous conducting." This considerably worried the prima-donna, who was under the impression that the conductor's duties ceased with the instruction. "But," said one of the ladies, "you need not bother about that! Mr. — will be there to beat time." "That was a great relief," she said, "for the answer was the answer; 'If Mr. — is there with his baton, that will be all right.' Perhaps the prima-donna was not so far out, after all. For is not the conductor always cock of the walk?—Musical Opinion.



## Student Life and Work.

### ECONOMY FOR THE ADVANCED STUDENT AND THE TEACHER.

I IMAGINE I shall carry most teachers with me when I say that there is no minor problem I would sooner have solved for me than this: How may I play as much and as well as I want to with the limited time and gifts I have at my disposal? Not that I am extravagant in my ambition. I want simply to know by heart and artistically play whatever I give my pupils. And, once or twice in the season, master a program such as a teacher of the pianoforte ought to do once in a while.

Part of the problem arises from my stubborn unwillingness to practice. Not that I do not like to, for I do, very much; but because an hour of mental alertness is so precious! and I have so much use for it! And then practice yields so little beyond technique. These things haunt me, and I find a systematic attempt to analyze the situation always results in some fresh light to me. Possibly it would to the other teacher or student.

In the first place, then, I must not be in the least at sea about what it is I am driving at. This applies to a year's work, a life's work, and to the passage I am just at this moment practicing. I practice to-day for to-morrow and for next year. I am working now on a piece I do not expect to put on a program for a couple of years, until it ripens. I have in mind what I will do ten years hence.

In the piece I am just now to work upon I first of all nail the difficulty passages; then I nail the spot in each where the difficulty lies, pare off all the rest, and practice the difficulty alone. And, first, when I have got it cornered, I inquire whether or not I have had the same thing before; and sometimes I find that I really have this technical demand stowed away in a corner of my head. Before I attack it in this new guise I go back and refresh it as it stood in the work I learned years ago. It's a trick that will save the thoughtful student hours of precious time. But now and then when I have stripped the difficulty to its core, I discover that it demands something I haven't in my technique, at least in a shape finished enough to cope with it successfully. Then I leave the passage for a time and focus my industry and experience upon getting as soon as possible what I need.

Now, this deficiency nearly always concerns the fourth and fifth fingers, so I accept the hint and daily practice an exercise which rehearses those and the third finger in all the movements they have to make. For I know that, upon that day when I shall have brought them up to the level of my best fingers, I shall play as well as I ever care to.

This detailed practice needs supplementing; for which I provide, for one thing, in this way: Whenever I can spare the hour from the more pressing day's work, I play a program. That is, I choose a group of pieces I have in hand, and make as good a performance of them as I can. And I have an idea that that is the best simple thing I do in my piano-study.

The notes before me contain one other suggestion which I want to put down here: for I have been very much in my mind the fellow-teacher and the advanced student, whom I imagine to be pressed for time and studying economy as I am.

There is a fellow-student of mine gifted with a mind of extraordinary swiftness of movement. What I have to dwell upon he sizes instantly; the tediousness of history or theory, do not content with reading—write your own impressions and ideas of the matter. If nothing else results, your memory will be strengthened, besides giving you a freedom of

the difference between us—how shall I make my practice well as his does? His avails because there is a perfectly definite design in everything he does at the keyboard. Can I attain that? Yes, when I reduce the thing I want to do to the needed simplicity. Of course, there will be always this difference between us that his simplicity is so different from mine; he will be always accomplishing more in a given time than I.

But with that I have nothing whatever to do; it is a difference in congenital gifts; my one task is to make the quality of my work as good as his or any man's. I simply want to make the best I can out of drive many nails I will at least see that I hit the particular nail at the moment challenging me exactly on the head, and hit it as hard as I can. I know that if my brilliant friend did not so hit his nails even he would never get anywhere. He gets there because he hits. And so will I.—Edward Hale.

BENJAMIN FRANKLIN, in his autobiography, regards all men of literary bent, and students as well, to write, often and extensively, for the purpose of fixing their thoughts into definite shape.

The eminent philosopher, in the same book, dilates on the fact that it was his custom to write out a story or poem previously read, from memory. Also he turned prose into verse and back again for practice. I know of only one prominent writer who religiously followed Franklin's methods with the happiest results.—Robert Louis Stevenson.

Stevenson copied many a tale of weary length entirely from memory and then compared his version with the original. Doubtless hundreds of other writers have pursued the same plan. The end of which is to bring this matter before us: write down your impressions.

In whatever walk of life you find yourself looking out this plan. If you are a student with a certain task before you, reduce it to writing, in the form of an essay if you like, but, however, you are pleased to approach your task, be it only a five-finger exercise, put something down on paper about it, and this will strengthen your grasp on the subject to an extent that you will not fail to be pleased with your effort and the increased understanding it has instigated.

Early as the time of King David it was the custom to indulge in parables. Why? Simply in order better to clinch the meat of the matter to be conveyed to the listener or reader by a homely simile that could not fail to awaken immediate and certain appreciation. Had the custom of writing been more universally prevalent, think how much richer our world's history would have been to-day! The reference may be trite and overthrashed, but think how dependent our historians have been upon the casual, private writings of men in the past; Pepys's diary for instance.

Our argument is not to inspire students with the belief that they may become makers of history. It is merely to draw attention to the fact that there is a possible way out of difficulties in approaching a subject, and that is to reduce them to writing.

If you are taking up a certain line of study, music, history or theory, do not content with reading—write your own impressions and ideas of the matter. If nothing else results, your memory will be strengthened, besides giving you a freedom of

thought and expression that must, in a sense, lie dormant until it has been crystallized as above suggested.

If you are a teacher, you will find, in the majority of cases, that, in encouraging your pupils to describe in a brief sketch or essay the piece you have given them to play, excellent results will follow.

The pupil's inherent romanticism is aroused by this means, his interest in his work is increased, and the general line of thought becomes more logical, besides rendering your task and his more pleasant and easier to understand and appreciate.—Theodore Stearns.

### INITIAL DIFFICULTIES IN THE STUDENT'S WORK.

The start of the student's career is beset with all kinds of difficulties and stumbling blocks. Forewarned is forearmed; and, if these obstacles be prepared for and avoided to the best of one's ability, it is certain that much of their formidableness vanishes. Difficulties in any undertaking arise mainly from those sources: *1st*, individual temperament, personal surroundings, *2d*, intellectual facilities, *3d*, the reverse. Since mind is the greatest thing in man, one's own disposition may be either one's strongest ally or one's most inveterate enemy. One trait is essential to permanent success, and that is *firmness of resolve*. Once the wholeheartedness there should be no turning back when the hand is placed to the plough. None of us have been our own designers; but at the back of mere protoplasm is the free will of mankind,—that unfettered propensity capable of working either well or ill. The stubborn, the hard working, the fervent, and the hopeful have it in their power to modulate and temper their peculiar dispositions by an exercise of will-power. Herein come in the limiting agencies of discretion, tact, and reserve; but the most potent motors of all are sincerity and earnestness. Against these the iron-bound gates of opposition are rarely in vain.—Dr. Annie C. Patterson, in *Musical Opinion*.

### INTELLECTUAL REQUIREMENTS OF THE MUSIC-STUDENT.

The serious study of the art of music requires intellectual qualities equal to those demanded by any of the kindred arts or the learned professions. This fact has been gradually forcing itself into general appreciation for a considerable period of time. By the study of music as an art we do not refer to the attainment of a slight proficiency upon any one instrument. It has been proven time and again and by rather conspicuous examples that so much may be accomplished without a high order of intellect.

On the other hand, the creative musician and the pedagogue require intellectual qualities of the very highest order, coupled with exceptional versatility. The world's greatest composers have been almost without exception men of wide range of intellectual activity, such as would probably have rendered them equally successful in almost any profession they had seen fit to adopt. The field of literature in particular seems to have offered peculiar attractions to a number of the great composers, as evidenced by the numerous and admirable ventures in biography, esthetics, and criticism which they have left us, all proving them to be deeply thinking men, of wide reading and general culture.

All these facts should furnish food for thought to the modern student of music. He should endeavor to secure the best and widest possible intellectual culture and training. The custom now obtains in the great universities to require the same previous preparation for the various professional schools as for the academic departments. Would that some such wise requirement might be applied to the student of music in general! Indeed, it is the opinion of the present writer that the representative musician of to-day, be he composer, director, pedagogue, or performer, should

have pursued and successfully completed studies leading to the baccalaureate degree in either arts or sciences. Happily, musicians so equipped are gradually coming to be more the rule and less the exception, to the great and enduring benefit of the art in general.

Pedagogy, viewed from the psychological standpoint, is becoming more and more an exact science, wisely cultivated and more generally appreciated. Scientific pedagogy has been applied to music-teaching with conspicuous success, and to the extent of almost entirely revolutionizing the older and purely empirical methods. But proficiency in musical pedagogy has not been and cannot be attained merely by the study of music itself, but by the pursuit of those branches of scientific knowledge and research which general pedagogy itself has been developed.

All this but brings us back to the fact that the student of music nowadays needs much more than a vast deal of finish and of *dan* yet beyond her ordinary success in his chosen profession than the possession of more or less musical talent and the acquirement of a certain amount of mechanical proficiency. His intellectual powers must be equal to those of any other artist or professional man, and they must be cultivated to their utmost limit.—Preston Ware Orem.

### FINDING THE MEANS TO AN END.

PROF. WILLIAM JAMES, of Harvard, in his work on "Psychology," says that the test of mentality in a phenomenon is the power of finding the means to an end. In fact, we might go further and say that our modern life and civilization are built on this principle. Granted that one knows what the end he wishes to reach may be, the real problem, the real field of work, is in finding the means to reach that end. Here experience, training, education, observation, reading, memory, and many other powers come into use. The man of logical mind who has furnished himself with precedents by wide reading and observation has a great advantage over the untrained man.

In one of his novels Charles Reade represents the hero as cast on a small island in the Pacific Ocean, confronted with the problems of existence and to send word for rescue. He draws from a vast store of reading and thus has many precedents to go by, his invention being stimulated by the difficulties peculiar to his own case.

In the last number of THE ETUDE Mr. Harold Bauer says: "The man who has the least advantages in the formation of his hand is likely the one to get over difficulties in the best way." The principle is recognized here, and points the way to the proper attitude: When the student meets a difficulty he must find out the real and final seat of the trouble, and work there to the means to overcome the difficulty.—W. J. Balzitt.

### THOROUGH STUDY BEFORE TEACHING.

It seems a trite thing to say that the teacher of a given subject should first of all possess a full and exact knowledge of the subject which he essays to teach. But I am not sure that the full significance of this obvious maxim is always recognized. Some of us imagine that if we keep a little ahead of our pupils we shall succeed very well, but the truth is that no one can teach the whole or even the half of what he knows. There is a large percentage of waste and loss in the very act of transmission, and you can never convey into another mind nearly all of what you know and feel on any subject. Before you can impart a given piece of knowledge, you must have gone beyond it and all round it, must have seen in its true relations to other facts or truths, must know out of what it originated, and to what others it is intended to lead.—Sir Joshua FITCH.

## Studio Experiences

### LET A PIECE LIE FALLOW.

J. S. VAN CLEVE.

AN experience which I had with one of my advanced students contains a deep-thought well worth the consideration of teachers and students alike. The young lady is well advanced and can make a very fair piece of work with the celebrated Schubert *Tausig "Marche Militaire."* Nevertheless there is a vast deal of finish and of *dan* yet beyond her ordinary doings. She was present in my studio when a teacher from a neighboring city paid me a visit, and, at my request, played the "Witches' Dance," by Macdowell. This was done with tremendous fire, vim, and almost uncanny glitter. The pupil was utterly thrilled, humiliated, and abashed. She was so debilitated that she said:

"I cannot play like that in three months more, I am going to quit."

I laughed and told her to work, and we should see. Soon she came again, and the composition which she essayed went rather staggeringly. She suddenly stopped, and burst into tears. As soon as she recovered her voice, she exclaimed:

"There, now! I studied that last night for three hours without leaving the piano-stool!"

I told her that was the very trouble. One should never do those absurd and Quixotic feats of over-strenuousness. It is well, however, to practice up to one's limits. But this should be borne in mind always: One can never play the thing as well just after he has practiced up to the exhaustion point as after rest.

There are two kinds of weariness engendered by piano-study. The first is physical purely, and is a confusion of the thoughts which have grown so familiar with the channels in which they have been running that they go like the cork leg of Myrbaer Van Brommelen, a rich Holland merchant who lost a leg. He determined to have a perfect marvel lost a leg. He determined to have a perfect marvel lost a leg, and by the expenditure of a fabulous sum, secured one which had clockwork and steam appliances. It went like a charm; in fact it went more easily than the other leg. But, alas! When he wished to cease his promenade, the leg would never wish to be put on, carrying the poor fellow of what it until he died of utter exhaustion.

Now that is the way with our thoughts when we continue one line of thinking too long. We lose control of the succession of the thoughts utterly, and what they then do is worse than useless. That is the way our ideas go on and on in attacks of insomnia. You must always let a piece have time to soak in, to settle into the subconscious brain and into the ganglionic centers. It would strike you like you know how long great virtuosi have labored at the work with which they were so famous. Madame Carreño once told me that she had the "Sixth Thapsody" of Liszt in such control that she could do it without the dropping of one note for three years before she dared to try it in public. True, they do tell us of von Bülow's playing a piece which he studied on the train, and which he never so much as tried once through. When I asked him if this was true, he answered, yes; but said that the piece was not very intricate, and spoke of it with a deprecating manner, as if it were a trick one should not be proud of.

Always after practicing well take a few hours or days to rest, and if you ever intend to play in public, do not keep fingering at passages in the piece up to the very moment of entering upon the stage.

### HE THOUGHT THEY WERE RELATIVES.

FREDERICK A. WILLIAMS.

PUPILS should learn to recognize pictures of the great masters, and not be like the boy who, on seeing pictures of Beethoven, Mozart, Chopin, Liszt, and others in the teacher's study, said:

"What a queer-looking lot of relatives you have, anyway!"—and pointing to a picture of Liszt said: "I suppose that is your grandfather."

Pupils should also take a course of reading along with their other music-studies. When one is unable to study history of music under a teacher, he can read books on the subject, which will enable him to converse intelligently about music and musicians.

### CURVING THE FINGERS.

NELLIE ATWOOD LEVERICH.

ONE of my brightest pupils, a boy of ten, remarked, as he was playing an *arpeggio* with the right hand ascending, that his fingers looked like a spider crawling over the keyboard. As it had been difficult for me to impress upon him the importance of curving his fingers, I at once seized my opportunity and asked him how a spider's legs were shaped. He replied: "They are curved from his body." I then asked why they were not straight. He answered: "Because his body would rest on the ground and he could not walk." Then I applied this to his hands, and told him if he did not curve his fingers his hands would rest on the keyboard, and his fingers would produce a dead tone, whereas if he shaped his fingers as the spider's legs he would hear a bright, clear, sparkling tone.

I use illustrations from life at every opportunity; the children are always interested in them and are more deeply impressed than with dry, hard facts.

### HOW ATTENTION WAS GAINED.

MAUDE BARROWS.

A WEEK little miss of seven years—and oh, so spoiled!—takes a twenty-minute lesson every day; but when she began I despaired that I could ever hold her attention for more than five minutes.

After persistent effort we progressed to some little five-fingered exercises, but I could see that there was no ambition. Her repeated yawning, stopping, and "Oh, it's tiresome, isn't it?" nearly drove me distracted, and one day, thinking to work on her sympathy, I said:

"Helen, we are not improving one bit, and your mamma will think it is all my fault."

"Well, it isn't, and I'll tell her it isn't your fault," she said.

"But she won't think it is, anyhow," I replied. "Oh, no she won't! Mamma understands those things, you know." Was the confident reply of this old-fashioned little lady.

"Well, Helen," I continued, "I can see that you don't intend to learn, so we may as well stop right now. If you don't love your teacher you can't learn, and I know you don't like me one bit; if you do you would certainly try to please me in some little way. I try to do everything I can for you."

She has a tender little heart, and looking up at me for a minute, with such a surprised look, she said:

"Oh, yes, I like you. Why, I just love you! I will try."

And sure enough she did. Although the lessons aren't all his, they certainly do improve, and Helen has learned to pay attention.



# THE VIOLIN IN MUSIC

Edited by EMILIE FRANCES BAUER.

## KEEPING UP INTEREST.

A most pronounced danger which besets musical clubs is that of getting to the end of the rope. Repetition of the same line of work, year in, year out, cannot fail to grow monotonous even though new music be brought forward at each meeting. In the earlier days of musical clubdom everything was new and the number of works and composers seemed inexhaustible; but, after clubs have been at work for four, five years, there is a tendency to tire of the study parts of them, as by the time Handel, Haydn, Mozart, Beethoven, Mendelssohn, and the rest of that class has been gone over pretty thoroughly, and the similarity of programs cannot fail to grow tiresome to some members; and as all clubs need as many members as they can get, it behooves them to find attraction to hold the old members and to interest the outside world so that new members may be enlisted.

One of the most serious menaces is to permit persons of inadequate skill to present numbers upon a program. There is no torture more intense than to listen to heavy music badly performed; it is enough to drive away the most enthusiastic worker. This feature is not always easy to overcome, for there are feelings to be considered; and often a club has not many fine musicians to fall back upon. It is always well in such cases to have as much historical matter as reasonable, and if possible to have the musical numbers presented by professional talent.

Speaking of history or biography, the cut-and-dried papers, as usually presented to music-clubs, are very dull affairs, and for the greater part they all sound alike. There is time to lighten these papers, about alike. There is time to draw a large chart which will show percentage, dates of birth and death, course of study, influence of the times and other artists, career and compositions, number of compositions and styles, first productions and receptions, synchronous events, and whatever else may suggest itself. In this way there will be a classification which makes items easier to grasp and easier to remember. There will be an accompanying paper, of course, but it will seem more interesting than the usual biographical sketch, which for many is dull beyond endurance.

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## WHAT TO STUDY IN CLUBS.

There is a course of study which could be applied to club-work with most admirable results and it should not only be tried, but it should be the first step in every musical club. It is a class in analysis and interpretation, a sort of "How to Listen to Music." In a club of twenty members it is doubtful if fifteen understood what to listen for in music. The aim should be thoroughly to understand the foundation; for what does it mean to hear Beethoven's symphony if one does not know what constitutes the work? Music is not intended to tickle the ear any more than food was made to tickle the palate. The first mission of the food we eat is to nourish the body, and what we eat and how we assimilate it goes to make us what we are. Therefore who takes music simply as a means to delight the ear loses all the charm, all the higher value and the spirituality of the art; in fact, to him it is not an art, it is but a fancy.

There must be some competent person in a club,

or some one who can be engaged to conduct the analysis of music, and at least there are books to be had by which such work may be carried on (A. J. Goodrich has written several). After a work has been thoroughly dissected, thoroughly explained, it reveals not only its own beauties, but those of other compositions; it opens a new light upon music in general, and the intelligence gained in one direction extends through every work of a similar nature.

Analysis is a study which has no end; it leads into nationalities, into religions, into customs, into history, into philosophy; therefore it can readily be seen that such study will reach more depth than a cursory glance at music-study could do, as it is a part of music, and, more than that, it is the interesting portion.

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## THE WOMEN'S PHILHARMONIC SOCIETY.

One of the largest clubs in America is the Women's Philharmonic Society of New York City. It is fortunate enough to own its own rooms in Carnegie Hall, and the club-life of this organization is quite attractive. It has certainly many resources in the club, and it can draw, in fact, from many sources. Its latest undertaking is one which will certainly be of interest to all who are in touch with the doings in clubdom.

As the society is very large, the different sorts of work are divided into departments to avoid the confusion likely to arise from too many managers. The department of music for the people has just undertaken to give music in the tenement districts in order to provide some amusement which will supplant the low dives and music-halls which are the only pleasures available to the poor people. The price of admission is five cents, and family tickets are to be had for even less. The program is carefully planned so that the concerts will be interesting. This cause has enlisted many who are very anxiously awaiting results.

Work among the people has proven most interesting to the society and it has manifested great interest in the music endeavors of the Educational Alliance. It opened its rooms recently to give a concert by the junior pupils of the piano and violin classes of the Educational Alliance, the main feature of which was the Children's Orchestra, composed of pupils of the violin class, whose ages range from six to sixteen. It will be understood that this is purely philanthropic work for the advancement of the poorest classes. It is but fair to state that there are some remarkable talents among these children, and the refining influences are already discernible by those who are studying the matter closely.

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This foregoing is hardly given as news-matter, notwithstanding the fact that it is of decided importance to everyone who is interested in music and its dissemination, but should be an invaluable point of ideas to women who are busied together in the work, or who are working alone to advance the cause of music. Every city has not the field for action that New York offers; yet no city, however small, is devoid of those who cannot afford to hear the better music, and who have nothing and

hear nothing except the most degraded and degraded. There is work among these people for music-clubs; there is opportunity for talks upon musical topics and for the introduction of a refining influence. There may be hidden gems, and what more edifying and elevating than to discover talents, especially if, while searching, very many others are benefited and raised into a higher plane of life.

If it is feasible for clubs which are composed of music-teachers, there is great opportunity in such work for their pupils who never can get better practice than through teaching others. It gives a young student something which nothing else could bring about to place in her charge the education of a child with the understanding that she is free to give instruction as seems best to her, that she must originate, devise means to make the work interesting and to make the child understand and advance in the same degree that the protégé of another young teacher advances.

That work on these lines is vast and all-encompassing may be seen at a glance, and the conditions surrounding each city will bring some suggestion or another to elaborate upon the scheme herewith presented.

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The Treble Clef, of Leavenworth, Kan., gave its first concert under the direction of Carl Busch in February.

"Paradise," an oratorio, composed by John Fawcett, was given by the Pilgrim Choral Society of Montclair, N. J. The director is Valentine Youngman, and the soloists were Julie M. Young, Mrs. W. F. Pope, Elliott Marshall, and Robert H. Stanley.

The Ladies' Choral Club, of Winona, Minn., held an election of officers at which time the results were as follows: President, Miss Jeannette Morey; secretary, Miss Catherine Strouse; treasurer, Miss Abbie Hurlbut; librarian, Miss Elsie Schmitt; corresponding secretary, Miss Grace Watkins; executive committee, Mrs. Gertrude Hatcher, Miss Mary G. Dem, Miss S. E. Buck, Miss Jeannette Morey, and the director, Edward Taylor.

A new musical club called the Orphe Orchestral Club has been organized at Trenton, N. J.

A program devoted to wedding music of different countries was given by the Cecilia Music Club, of Lancaster, Ohio. Miss Margaret Eckert was chairman of the committee on program.

A Nevin program was given by the Ladies' Musical Club at Carroll, Pa.

An election of officers of the Music Club at Lawrence, Kan., resulted in the re-election of all the old officers: Mrs. W. C. Simons, president; Mrs. S. Marks, vice-president; Mrs. Hamman, treasurer; Miss Jackelke, secretary.

The Schumann Club, of Chicago, entertained its members with musical games and music. The entertainers were Mrs. Fannie Church Parsons and Miss Katherine Getty.

The Women's String Orchestra, of New York, gave a Lenten concert at which time was presented a threnody composed by Carl V. Lachmann, director of the orchestra. The composition was written and played in memoriam of Camilla Urso, who died January 29th.

The Musical History Club, of Newark, N. J., discussed "Polyphonic Music of the First Classical Period," and gave a general program—Emilie Frances Bauer.

Too many pupils are flocking to cities with great "visions" in their heads. Few have a fine intelligence combined with musical temperament, a splendid physique, a large bank account, and the will to work and wait. There are not many virtuosos now, and standards are higher than we dream. If only one would aspire to fit into one's niches—only fine souls are content to do that.—E. L. Winn.

# The Violin

CONDUCTED BY GEORGE LEHMANN.

## AN EXPLANATION.

We regret that the articles on the "Joachim Bowing," which have appeared abroad by several of our correspondents. The impression seems to prevail among these that the articles in question were intended as a personal attack on Joachim. We therefore wish to assure those who have written to us on this subject that they have absolutely misinterpreted our meant.

The writer of these articles had the privilege of frequently hearing Joachim play in the days when his peculiar art was unapproachable. In those days the Berlin Hochschule was in its infancy. The so-called "Joachim Bowing" was unknown to the musical world. That it has developed into such an important feature of violin-training at the Hochschule cannot, we reiterate, be attributed to Joachim's own efforts.

But the point we chiefly desire to make is this: The majority of Joachim's assistants have always been mediocre players; they have assumed the responsibility of "preparing" pupils for Joachim's class without possessing the requisite knowledge and ability to do so, thoroughly and correctly; and upon them devolves the duty of training the right arm, inasmuch as Joachim never concerns himself with such details of instruction. That the "Joachim Bowing" remains more or less an enigma to all artists other than "schools" is only the natural result of the illogical methods in vogue at the Hochschule. And that these methods are both harmful and illogical is best proven by the fact that, of the many hundreds of gifted players who have received their training at the Hochschule, few, indeed, have gained or merited the esteem of the musical world.

It is the present writer's opinion that every artist, every earnest, thinking man, should uphold and promulgate what is good in musical art; but it is his equally strong opinion that false principles, false teachings, and successful mediocrity deserve nothing but relentless opposition.

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AMONG the latest inventions of this panoply and progressive age, one we are told, will deeply interest all fiddle-lovers. This invention is in the form of a new violin, but from the workshop of Mr. Stroh. We say advisedly, "in the form of a new violin," because, in the description given us of Mr. Stroh's new instrument, we are chiefly impressed with the fact that he has resolved to revolutionize all our ideas as to the physical beauty and scientific accuracy of the violin bequeathed to us by the immortal Stradivari.

Mr. Stroh's new violin is described as follows:

"The instrument is short of back, sides, and belly, as found in the ordinary violin, leaving the scroll, finger-board, bridge, strings, and bass-bar for the fiddler to fiddle on. The bridge rests upon an oscillating lever, the vibrations of which are communicated, by means of a small connecting-link, with a corrugated aluminum disc acting as a vibrating diaphragm. This contrivance is connected with a metal trumpet or resonator, in appearance similar with that used on a phonograph. The front view of the instrument, in the hands of a performer, resembles a skeleton practice-fiddle attached to a bell-front alto. It is altogether strikingly peculiar in appearance, but everyone will forgive that if the claims made for it otherwise can be substantiated."

Among Mr. Stroh's various claims of the superiority of the new violin over the old, the one most worthy of mention, is its prodigious tone. Mr. Stroh assures us that, in volume of tone, two of his new fiddles and one viola are fully the equal of eight or nine fiddles of the conventional form.

If Mr. Stroh, or Stroh—as it amounts to the same thing—really in earnest, one of the gravest problems which have heretofore confronted the infant violinist has been solved. The puniest child of three years or less can, with a Stroh fiddle, overwhelm a small orchestra at Carnegie Hall by merely aiming his resonator at the audience.

But why not two aluminum discs and two resonators? We fear that Mr. Stroh has missed a golden opportunity. He has evidently failed to perceive the great possibilities of economy which his invention suggests to the prosaic individual. If, equipped with only one resonator and one aluminum disc, each of his fiddles has a capacity of tone equal to that of about three fiddles of stereotyped structure, there is some reason for hoping that two such discs and resonators, properly attached to a "skeleton" fiddle, would have the result of enabling one player to produce a volume of tone equal to the combined efforts of five or six players of ordinary instruments. Think of the possibilities! On such a basis of calculation, it will henceforth be possible, with only two players, to achieve the results hitherto attained in the orchestra by at least ten or twelve fiddlers. Here is something for Mr. Stroh to think about; and we hope that he will see his way clear to add a few more resonators to his contrivance.

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## FIDDLE-DEALERS OF THE PRESENT DAY.

MR. HERBERT KELCEY, the actor, who is said to be an enthusiastic lover of fiddles, has evidently had his share of disagreeable experiences in the collection of old violins.

It is also evident, however, that he has a higher opinion of American dealers than of the European variety. "I do not think," he says, "a more unscrupulous set of men exists anywhere than the old violin-dealers of Austria and Germany. They have absolutely no principle and absolutely no business basis. I have seen one man 1000 marks for an instrument, when to the very next person that enters their shop they will gladly sell it for half the amount. Such a thing as a price-list or catalogue is unknown to them, and, consequently, an unsophisticated stranger is at their mercy."

"The public can form no idea of the demand that exists for Italian violins. It is simply marvellous, and you will see before long specimens by third- and fourth-class makers that now are worth from \$250 to \$500 each bringing the price asked to-day for a Guarnerius or a Stradivari."

Mr. Kelcey's mean opinion of the German and Austrian dealers agrees, we regret to say, with the opinions of most experienced amateurs and professionals. It has, indeed, grown to be an incredibly difficult matter to find a fairly honest man among the German and Austrian dealers. They are fully aware of the fact that the public in general is hopelessly ignorant where fiddles are concerned, and they do not hesitate to impose upon the credulous, boldly reaping a golden harvest from the sale of either superior or derisive instrument.

Without questioning the justice of Mr. Kelcey's accusation, we must, however, frankly admit that the German and Austrian dealers are hardly more unscrupulous than the majority of their brethren in other countries. The American dealer is not more saintly or trustworthy than the Austrian or the German; and as to the English dealer, he, too, has mastered the art of converting a worthless fiddle into a crisp note of the Bank of England.

It seems a difficult matter to be, at the same time, a fiddle-dealer and an honest man. Many have doubtless made the attempt, but pitifully few have succeeded. There are some dealers, however, in this and in every other country, who are unquestionably as honest as they are shrewd. Their number is exceedingly small, and it is greatly to be deplored, but they exist, nevertheless, and their virtues are deserving of our confidence and admiration.

There are numerous reasons why the modern fiddle-dealer, unlike other business men, either finds it difficult to tread the straight and narrow path or deliberately attempts and easily succeeds in wholesale imposition. In the first place, a fiddle, though a commercial commodity, occupies a peculiar position in the world of commerce. It has no fixed or intrinsic value. In the eyes of the law, it is worth whatever sum its owner chooses to demand for it. Nor is it possible to determine its artistic worth with any reasonable certainty, for a fiddle that may enrapture one individual may displease twenty others.

Then, again, the majority of purchasers of old fiddles are incapable of distinguishing between a Stradivari and a Klotz. To them, the mere presence of a label bearing Stradivari's name is convincing proof of the genuineness of the instrument. They know, in general, that new fiddles are scorned by professional players, and that the instruments made by the Cremonese masters are eagerly sought and highly prized. But more than this it is quite impossible for them to know concerning the artistic or financial worth of a fiddle.

As to the price-list, or catalogue, to which Mr. Kelcey seems to attach such great importance, we fail to see how any such publication may either prevent fraud or aid the public in a better understanding of the worth of the old Italian fiddles. A catalogue can prove no guide to an ignorant and inexperienced purchaser. It discloses no facts of importance, and is in no sense a guarantee of the dealer's integrity. It announces only what the dealer chooses to make public, and, as a printed record, will always remain valuable to prospective purchasers of fiddles.

We can see only one remedy for the present evil: a complete moral metamorphosis of the human race.

THE following pieces have appeared this week from the firm of Schuberth & Co., 23 Union Square:

- No. 1. Romance
- No. 2. Scherzo
- No. 3. Perpetuum Mobile

These three pieces are intended for players possessing fair technical equipment. The "Romance" is brief, and requires good tone, taste, and judgment rather than a well-developed technique. The "Scherzo" demands good control of the bow (especially the lower half), rhythmic accuracy, and a fair degree of technical skill. The "Perpetuum Mobile," like all similar compositions, calls for good spicato-bowings. It is essentially a show-piece.

It is a significant fact that many professional players, and the majority of pupils, are incapable of intelligent discussion of interesting or important questions pertaining to their art. They seem to think that a certain number of hours of daily application to purely instrumental studies is all that is required of them; and, apart from their ambition to succeed as players, they seem to have no desire to acquire knowledge of numerous matters with which the natural talent that they should be thoroughly conversant.

OF GENERAL INTEREST.



Often, in conversation with persons who wish to be enlightened on some question with which the player is expected to be familiar, such professionals or students find themselves in the embarrassing position of having to confess their ignorance. Or, what is even worse, they seek escape from a humiliating position by offering explanations that contain no vestige of fact or truth. In either case, they bring discredit upon musicians in general, and it is only natural that such disclosures should have the effect of lessening, or even destroying, the intelligent man's regard for the whole profession.

Then, also, there is another serious view to be taken of this question. Not all pupils are content with mere violin-instruction. Many are given to serious thought, and, in their eagerness to learn the why and wherefore of things not usually elucidated, persistently press their teacher for information. Are not these pupils entitled to such information? And it is probable that they will continue to respect the teacher whom they discover to be quite as ignorant as themselves!

There are so many interesting or important questions related to the violin or to violin-playing of which the average student has absolutely no knowledge, that I have come to the conclusion it must prove a good plan frequently to publish a brief list of questions for students to answer in these columns. It is earnestly hoped that all readers interested in the violin department of *THE ETUDE* will answer these questions to the best of their ability. All correspondence in this connection should reach the office of *THE ETUDE* not later than the 8th of the month. The first set of questions is as follows:

1. Why has the G-string a metal covering?
2. Is the universally adopted form of the bridge a matter of mere accident, or is it the result of scientific investigation? If the latter, who determined its form?
3. Are the f-holes of a stringed instrument designed to harmonize with its physical form, and have they any bearing on the tone of the instrument?
4. What is meant by a "wolf" tone, and to what cause is the "wolf" attributable?
5. Have higher tones a greater or a lesser number of vibrations than lower ones?
6. What is meant by a "baked" fiddle?

"The external ear," says T. C. OUR SENSE HEWORTH, in his excellent essay on "The Sounds We Hear," "has little or nothing to do with the auditory apparatus, and in birds (who may be conjectured to hear as well as mammals) is altogether wanting. Without entering into the anatomy and physiology of the organ, we may say that the outer passage of the ear is closed by a membrane which measures about one-third of an inch in diameter. This membrane, set in vibration by the sound-waves of the air, communicates its motion to a series of small bones, which in their turn act upon the fluid contents of the internal ear. Within this fluid are spread out the sensitive filaments of the auditory nerve, which conveys to the brain the impression of sound."

"Our appreciation of music seems to be in great measure dependent upon the sympathy with which a vibrating body will act upon another body of equal vibrations. If a sounding tuning-fork be held near the ear, and its sound be suddenly quenched, the second fork will sound vigorously, although it has not been touched, except by the trembling air. Two fiddle-strings tuned to the same note will in like manner act upon each other."

"Now, in the internal ear we have a wonderfully delicate organ, which follows the same law. It consists of a number of fibers—indeed, we might describe it as a harp having thousands of strings. It is supposed that each of these strings is sensitive to a certain musical pitch; so that when we are listening to orchestral music, each chord that we hear as a compound whole is unraveled, as it were, by our ears into its constituent tones, each tone seeking out its counterpart, and urging it into sympathetic vibration."

## THE ETUDE



THE OXFORD HISTORY OF MUSIC. Volume I. By H. E. WOOLDRIDGE. Clarendon Press. Price, \$5.00.

If this work is carried out on the plan laid down in the first volume, it will prove to be that long-awaited-for desideratum, a genuine history of music, not a mere chronicle of composers and their compositions.

This volume is devoted to giving an account of the origin of Polyphony. The discussion of the material of music is introduced by a short, clear exposition of the Greek System, as far as modern research has been able to elucidate it. The gradual evolution of Counterpoint is traced with great minuteness from the barbarous organon, or diaphony, of the tenth century to the exceedingly intricate, but hardly less barbarous, triplum and quadruplum of the thirteenth century. The author was fortunate in having access to the recently-discovered collection of fifteenth century music in the Laurentian Library in Florence. This has enabled him to furnish copious illustrations of this—to modern ears—archaic music.

The old systems of notation are fully and lucidly explained. One cannot but be amazed at the cumbersome, complicated system that once wise ancestors have expressed so simply a matter as the relative duration of sounds, and at the strange combinations they made of these sounds and, it is to be presumed, found pleasure in listening to.

The clear, scientific manner in which Professor Wooldridge has treated his subject gives a value to his work that will commend it, not only to serious students of music, but to students of the history of the human intellect, in its struggle to express itself in an art of which sound is the impalpable material. If—as we said at beginning—the remaining volumes sustain the promise of the first, this "Oxford History of Music" is likely to remain the standard for a long time to come.

The complete history will be in six volumes; the first two, dealing with the Polyphonic period, including Palestrina and his successors, by Prof. Wooldridge; the third, the evolution of the Monodic movement, from Jossquin and Arcadelt to its culmination in Purcell, by Sir C. H. H. Parry; the fourth, specially with J. S. Bach and Handel (Harmonic Counterpoint), by Mr. A. J. Fuller-Maitland; the fifth the rise and progress of the classical forms instrumental music, from Haydn and Schubert, by Mr. W. H. Hadow; the sixth, Musical Romanticism, by Mr. Edward Damreuther.

H. A. CLARKE.

MELOMANIACS. By JAMES HUNKER. Charles Scribner's Sons. Price, \$1.50.

"A collection of fantastic and ironic tales" the book is not to be, and well it does not deserve its name. It is able to convey the distinctive quality of these tales, the cynicism, satire, and weird conceptions that abound. Poe and Hoffmann are met on their own ground. We hope the somewhat somber tone, dealing as the tales do, principally with disappointments, failures, and broken ambitions, will not injure, but strengthen the young musician. Concocted in every tale is a moral that can be drawn out. There are twenty-four short stories in the volume based on various phases of musical life and thought. We quote some of the titles: "A Son of Lullaby"; "A Chopin de la Critique"; "Fiddle-Mother"; "An Old Girl"; "Franklin's Choice"; "The Red-Headed Piano-Player"; "The Wegstaffes Give a Musical"; "Dusk of the Gods"; "The Disembodied Symphony"; "Muscle the Conqueror."

## READING NOTICES.

MR. W. S. B. MATTHEWS, assisted by Miss Blanche Dingley, will hold a summer class for piano teachers, making a specialty of Mason's "Touch and Technique" system, with a unique course in Ear-Training, Memorizing, and Principles of Practice by Miss Dingley. This course is the result of thirty years of experience in meeting the needs of teachers.

The Thomas Normal Training School, 550 Woodward Avenue, Detroit, Mich., offers material advantages to those who will devote time to summer study. Seventy-five graduates were placed in positions during the past year.

MR. WILLIAM H. SHERWOOD will begin his work at Chautauque Assembly July 5th for a six weeks' course. Instructions will be given in all branches of musical work by competent assistants. Pupils have the fine opportunities of the Sherwood concerts and lecture recitals.

MR. F. W. WODELL will conduct a course in voice-culture and singing for ten weeks at Sarina, Ont., beginning July 1st.

MR. A. W. BOEST will have a summer school for organists, including courses in piano and harmony, at the Odd Fellows' Temple, Philadelphia.

The Taefen Pianoforte School will conduct a course for teachers in their new building, 30 Huntington Avenue, Boston, Mass.

DR. PERCY GOETSCHKE, Stentor Hall, Boston, has arranged to give special rates for harmony lessons by correspondence during the summer.

The Normal Course in Kindergarten Teaching, as developed by Mr. Daniel Batteholder, should attract the attention of teachers who work with children. Mr. Batteholder will hold a summer session at Sea Isle City, a summer resort on the New Jersey coast, within easy reach of Philadelphia.

MR. HERBERT WILDER GREENE has arranged to hold a Summer School of Music at Brookfield Center, Conn., July 23 to August 20th. The program of the school has been arranged to meet the needs of teachers and students of all grades of advancement in vocal, piano, organ, violin, and theoretical study. The fee, \$100, includes all expenses for lessons, practice, lectures, recitals, and concerts for an eight weeks' course. MUSICIANS who are seeking instruction in scientific educational methods in music should correspond with Mr. C. B. Cady, 511 Huntington Chambers, Boston, Mass. Mr. Cady will conduct courses in normal work in Chicago, June 24th to July 18th; in Boston, July 22nd to August 18th.

THE MYR Summer School for singers and teachers will hold its fifth season at Point Chautauque on the lake. A unique feature of this school is the normal course for teachers. Many have doubted not only their usefulness, but their income, through this course. The system as taught in this school is logically formulated in "The Renaissance of the Vocal Art" (just published), by Edmund J. Myer; may be ordered through *THE ETUDE*.

MRS. J. WENTWORTH BRACKETT, the well-known vocal teacher of Boston, offers exceptional advantages to those of her pupils who reside with her. While she devotes the most painstaking efforts to every student, her speciality is the training of resident pupils. Practice and vocal work being done under her personal supervision, they accomplish in one year what usually requires two or three.

At the request of many teachers and a number of schools and colleges, Mrs. A. M. Virgil, the director of the Virgil Piano School, 29 West Fifth Street, New York City, has decided to hold a special summer course for teachers the coming season beginning July 8th and lasting until August 29th. Her new book of instruction, entitled "The Virgil Method," will be ready for use at the "Summer School."

(See summer school notices in advertising columns.)

## Publisher's Notes

If you are dissatisfied with the manner in which your orders are filled; if the selections you receive are limited in quantity; if you cannot get, "On Sale," just the style or kind of music for any special purpose that you desire; if orders are not filled promptly, try the Music-Supply House of Theo. Presser. We try to give intelligent and efficient attention to every order that is received, we do attempt to fit the day it receives; our entire force of more than 70 skilled employees is on great "Teachers' Department"; we do our best to keep only good editions, and are pleased to be informed of the contrary. Our discounts and terms are not equalled by any house in the country, and a point to be considered, and perhaps not thought of by the profession before, is that the retail price of our own sheet music publications is the lowest per page (the way in which the retail price is arrived at by all publishers) of any legitimate publisher; a large retail price and a large discount off is no particular advantage to you. Compare our price with the price of the same composition in some other catalogue. Promptness, Efficiency, Economy, is our watchword, and satisfaction guaranteed. Send for a line of catalogues, including discounts and terms, which will be very interesting. Try us, even if not at present.

TEACHERS should now be doing the most important part of their teaching, that of strengthening their pupils in the previous work of the season. They need suggestions of a practical nature, and especially devices that are time-saving, both to teacher and pupil. *THE ETUDE* brings each month numerous suggestions that will make the work of the studio and practice room more scientific, thorough, and accurate. Many of our teacher-readers say that those of their pupils who are subscribers to *THE ETUDE* make the most rapid improvement. There is a stimulus in the reading matter that creates and maintains an interest in music and musical work. The new music in each issue also helps in selecting new teaching material and in sight reading. Teachers who do not urge their pupils to take *THE ETUDE* and read it are not using a most powerful aid. *THE ETUDE*, circulating in a community, makes better pupils and brings new pupils to the teacher who makes known its value to the pupils. If you have twenty-five or thirty pupils you ought to have at least ten subscribers in the number. Make an effort to secure the number. It will repay you. Write for our special inducements to club-rangers and for our liberal premiums.

In the last issue we announced a new work on the voice, by F. W. Root, entitled "Introductory Lessons in Voice Culture," and reduced the price for introductory purposes. We will continue the special offer through this month, at end of which the offer will close. We send postpaid a copy of the work for 30 cents. If charged on our books, postage will be extra. We would advise all interested in voice culture to procure the work. It marks a distinct advance in methods of voice study. It is the culmination of years of study by the author in this field. In the last issue of *THE ETUDE* we gave an outline of the character of the work, to which we refer those who desire particulars. It must also be noticed that this work is, at the same time, a self-instructor as near as one can be made. The directions are ample and clear.

We particularly draw attention to this work as the beginning of a series of works on voice culture which we will issue in the near future. They will form a complete course, which is intended to be the greatest work on the subject yet published. These works can all be taken up in order, and we are desirous of interesting a large number of singing teachers at this time, when the work can be had at reduced price. In the next

## THE ETUDE

issue of *THE ETUDE* we will be prepared to announce another new work and would urge all voice instructors to keep up with the times and the line of study which is being developed by the leading voice experts of the day.

"The Feltit Library," which we have been offering at special prices, is withdrawn with this issue. This library consists of nine volumes, quite small in size, of about 130 pages each, volume devoted to one composer. Musicians write that the subjects are all well treated. For all practical purposes these volumes are all that is needed for complete lives of the masters of music. At regular market prices they are the cheapest sets of biography published. For club-work, a modest musical present, for studio work nothing better can be had.

"DEEMS' Cabinet Organ Instructor," which we announced in last issue, will be ready for delivery some time during this month. It is a work distinctly original and new. It progresses in the most gradual manner and is a safe guide for beginners. There are very few works for reed organs that can be recommended; Deems' instructor is an exception. All the advanced ideas of education were known to the author, who was a master of higher forms of art, and form, the greater works. The time of the year is approaching for organ-teaching, and all those interested should procure at least one copy, if for nothing more than a change. It will be on special offer only 60 cents postpaid. The retail price of the book is \$1.50. It will repay an instructor of this instrument to investigate what new is presented in this Deems' Instructor.

We will issue this month a volume of instrumental pieces of the second and third grades. The work is entitled "First Recital Pieces" for pianoforte. Every piece in the volume has been tried and found valuable as a "first piece" for public performances. They are selected from the best of this grade in our catalogue. You are sure of getting just what is assumed, and it is valuable that any pupil can use—pleasing, useful, and brilliant. The plates are the same as those used in sheet music, and the pieces purchased singly would cost about ten dollars. Our special price postpaid will be 40 cents during this month only. With this postage paid, is about one-half of the wholesale price of the book. It will be bound in stiff paper sides with cloth back.

It is the growing custom among the profession generally, and especially among those who teach in schools and away from musical centers, to combine pleasure and business in the summer by taking a course with some prominent teacher or in some special branch, either in one of the large cities or at some country or seaside resort; hurrying up, as it were. This is not always to be considered business; there is certainly considerable pleasure connected with even extent during the summer, we invite correspondence, and give special prices for their advertisements.

OUR stock of music for Memorial Service this year is very large and complete, consisting of quartets for male voices; quartets for mixed voices in both octavo and sheet form, solos and choruses, and band collections. We will be pleased to send same on Selection to our patrons, wishing the same to be returned within 30 days.

We are preparing a catalogue of pieces for six hands, and two pianos, four and eight hands. This will include original compositions, and arrangements of many of the standard works for orchestra by classic and modern writers. Such pieces are valuable for ensemble practice, serving also to promote a better acquaintance with the greater orchestral works. They are especially suitable for performance at commencement exercises and other exhibitions.

We are offering the original foreign editions, and will allow our patrons the same liberal discount as on our own publications. We will furnish copies of this catalogue gratis to all who are interested, and will send any of the pieces on examination.

Our *Renewal Offer* for this month is one of more than usual importance. We make a departure to an extent from musical goods. If you will send \$2.00, we will renew your subscription for a year and send you fifty visiting cards and the plate lay mail, postpaid; or we will send, for the same amount, in addition to the subscription, a copy of each of the three volumes of "Studies and First Pieces," by A. Schnell. These three books comprise a small library of graceful salon pieces, and an equal number of useful études somewhat in the style of Heller. Each has a characteristic title designed to awaken a corresponding sentiment in the player. They retail for \$1.00 each. All are of moderate difficulty.

We have made several offers of operas, of our own selection, however, at a price of 40 cents each, postpaid. We now make a more valuable offer than before, owing to the fact that we herewith give a list from which you can make your own selection. We give only a limited number of each, so that it would be well to make a first and a second choice. The price will be 40 cents each, postpaid, as long as they last, with the exception of "Olivette," which will be 25 cents. All the following have English text: Algerian, De Koven, \$2.00. Altriva, Popen, \$1.50. Beggar Student, Millocker, \$1.00. Brian Boru, Edwards, \$2.00. Bridal Trap, Andran, \$1.25. Canterbury Pilgrim, Stanford, \$2.40. Cigale, Andran, \$1.00. Claude Duval, Solomon, \$1.00. Faust, Schumann, \$1.00. Faust up to Date, Lutz, \$2.00. Frankenstein, Lutz, \$2.00. Fille du Tambour Major, Offenbach, \$3.20. Grand Mogul, Andran, \$3.00. Hamlet (Burlaque), Abbott, \$1.25. Jupiter, Edwards, \$2.00. Knickerbockers, De Koven, \$2.00.

Martyr of Antioch, Sullivan, \$2.00. Manola, Le Coeq, \$3.20. Miss Esmeralda, Lutz, \$2.00. Mystic Isle, Grant, \$1.00. Nautch Girl, Solomon, \$2.00. Old Guard, Planquette, \$2.00. Olivette, Andran, 50 cents. Pauline, Coven, \$2.00. Pepita, Le Coeq, \$2.00. Paul and Virginia, Massé, \$3.00. Pretty Cantinier, Planquette, \$1.00. Poor Jonathan, Millocker, \$1.00. Pyramid, Puerner, \$1.00. Ray Blas, Lutz, \$2.00. Sultan of Mocha, Cellier, \$1.00. Vie la, Offenbach, \$2.00. Widow, Lavellé, \$1.50. Zenobia, Pratt, \$1.50.

MEMORIALSON'S "Spinning Song" is such an old favorite that it needs no word of introduction. We are glad to say that it still appears in recital programs of the best artists. It will stand a great amount of polishing and the most careful practice. Every note should be clear cut, and all runs as crisp and sparkling as possible. The "Tarantella," Op. 20, by Theodore Lark, is an excellent example of a work of popular composer. It is sure to become popular with young players. With a proper observance of



rhythm and phrasing a clear, brilliant effect can be produced. "Emperor March," by the popular Berlin composer and "March King," von Blon, specially arranged for THE ETUDE, will be found a useful piece for the dict practice, for pupils' recitals, or school opening. Mr. Rathbun's effective little piece, "May Day," is a month ahead of time, but it is full of spring and springtime fancies. It wants a light, free style in playing. "Hungarian Fantasy," by the popular composer, S. B. Scholesinger, is an example of the best type of salon music. The ornamental style has much to justify the title. Those musicians of nature, the Hungarian gipsies, are noted for the wild and gorgeous embellishments they add to simple melodies. "A Little Song," by Arthur Lieber, should be welcomed by our young readers. It is simple in melody and accompaniment, is easy and yet will admit of the careful playing that stamps the young player as a young artist. "Sweet Birds of Song," by Holst, is a song of the lighter, more popular kind, and should be a welcome addition to the repertoire of singers who wish a bright, attractive number as a contrast to the more classic songs. "O Lullaby, Be True to Me," by Elvane MacGregor, is a most effective song, in a Scotch style. It is very singing, moderate in range, and will commend itself to teachers as well as singers, as a song that deserves a place on both concert and recital programs not strictly classical.



A TEACHER OF EXPERIENCE, GRADUATE OF the Leipzig Conservatory and pupil of Leschetzky, desires a position as piano-instructor in a conservatory or college of music. Can give best of references. Address: J. A. H. care of M. Durkes, 33 Mill Street, Dorchester, Boston.

ARTISTIC ARRANGEMENTS—SONG OR PIANO Solo. Send M.S. for free examination. C. E. Dancy, 456 Manhattan Avenue, New York City.

YOUNG WOMAN OF EXPERIENCE DESIRES position for summer, to teach piano and superintend practice of children. Excellent reference. Address: G. T. in care of ETUDE.

GOOD OPENING FOR EXPERIENCED TEACHER of violin and string instruments. Correspond with T. Zender, Kenton, Ohio.

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A SPECIAL OFFER TO ETUDE READERS WILL be found in the column "ad." on another page in this issue, of E. T. Paul Music Company. It will certainly be to the benefit of all who wish to make music to look this column over carefully, and see the special offers that are made to the readers of THE ETUDE only. Look for the "ad." in the column headed "E. T. Paul Music Company's Best Publication."



I have received a copy of "Introductory Lessons in Voice Culture," and can give it my hearty endorsement. I like it very much and shall use it in my teaching. It is particularly well adapted to the wants of those who have not developed rhythmic breath control, and the most difficult thing to establish. The formulas are self-explanatory and of great help to both teacher and pupil. Again, the explanations are easily comprehended, and do away with much mystery that has always been associated with this subject. While these exercises are called "Introductory," and such they are, still they can be studied with profit by all those who consider themselves advanced. The volume is neat, and furnishes the teacher and pupil with the right material upon which to rightly build the voice.—Dr. M. L. Bartlett.

"Choir and Chorus Conducting" meets a real need and is beyond my expression. Every teacher and conductor will surely not count his library complete without it.—Benjamin Franklin Bielt.

"Choir and Chorus Conducting" gives many helpful suggestions, and the book should be in the hands of every director.—J. H. Hall.

"Choir and Chorus Conducting," by F. W. Wodell, is a work that has long been needed, and admirably fills the vacancy.—Charles W. Froh.

Have read your book "Choir and Chorus Conducting," with much pleasure. I extend my congratulations to you for so successfully handling the matter.—Bernard Cadwallader.

The Key to Clarke's "Harmony" is very clear and concise, and a great help both to teachers and students.—Grace Foster.

I have been buying my music from different companies, but heretofore failed to deal with you. I find I can do better with you than with any other firm.—Lita Washburn.

The Petit Library is very unique and helpful. I will give prizes for prizes when I have my closing exercises in June.—Miss Edna Gordon.

I have just received a copy of Horvath's "Octave Studies," and am very much pleased with them. They possess the happy combination of melody and technical demands.—L. C. Keith.

"I find so much music available in THE ETUDE for teaching purposes that I consider it very valuable."—Mr. E. Payne.

I have used several organ methods, and Landon's is the first one which suited me.—Lucy Logan.

First Steps in Pianoforte Study is far superior to any book I have ever seen for beginners on piano, whether young or old.—Mrs. Mary E. Maine.

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The greatest trouble I have in teaching is selecting music for my pupils, and THE ETUDE has been of considerable help to me.—Jennie White.

After a careful examination of your "First Steps in Pianoforte Study," also "Selected Studies for Leschetzky," I take great pleasure in recommending them, as they supply a long-felt need; that of combining melody with first steps in technique. I consider them especially adapted to the young mind, and they will also give satisfaction with all beginners.—Mrs. C. T. Richtsdoerfer.

I intend to use your editions throughout in my teaching, as I find them to be the best fitted for carrying pupils in the safest way to the high standard of musical excellence required to-day.—J. P. Philie.

I must tell you how thoroughly we enjoy THE ETUDE. We spend many pleasant evenings in playing the music contained in the columns of your interesting pages. I shall always recommend it to my friends.—Mrs. C. T. Richtsdoerfer.

## HOME NOTES.

MEMBERS of the Senior Class of the Western Conservatory of Music, Chicago, gave an "Afternoon with Chopin," March 11th. President E. H. Scott gave a lecture of instructive criticism.

A SERIES of Vesper Services, historically arranged, have been given in University Hall, Ann Arbor, Mich., covering the ground from the Netherlands and early Italian schools down. Director A. A. Stanley will no doubt be glad to send copies of these very valuable programs to anyone interested in the historical side of music. In addition to these "Vesper Services" are Mr. Albert Lockwood's Historical Lecture-Recitals, covering a wide field of piano literature.

Dr. CHARLES R. FISHER, head of the music department of Western College, Iowa, has a fine course of lecture and recital work for the students.

Mrs. SARAH K. HADLEY's song-cycle, "Hiawatha's Wooing," was given at the Waldorf-Astoria, New York City, March 6th.

An active organization is the "Young Musicians' Club," of Terryville, Conn. Programs from the works of the great composers are being studied this season.

MR. FREDERICK MAXSON, of Philadelphia, has been giving a series of pupils' organ-recitals in the Central Congregational Church.

MR. WILLIAM ARMSTRONG, who has secured a number of interesting articles from artists of eminence, has just sailed for Europe. He will send THE ETUDE some interesting articles while abroad.

MR. AND MRS. J. FRANCIS COOKE, of Brooklyn, N. Y., will spend quite a time in Europe this year in study.

MR. COOKE is one of the officers of the Brooklyn Institute.

PUPILS of the American Violin School, of Chicago, Joseph Vilim, director, gave a concert March 6th.

Dr. H. G. HANCIET's lecture on "Contrasts in Purpose," with illustrations from classical and romantic composers, was well received in New York, March 3d.

MARY E. HALLOCK, the pianist, has just been on tour with the Philadelphia Orchestra, playing in Allentown, Wilmington, York, Harrisburg, and Lancaster, Pa.

MR. J. HARRY WHEELER has resigned his position as head of the vocal department at the Chautauque Summer Music School, and will give his time to work in New York City, which is rapidly becoming a center for summer teaching.

THE Choral Union, of Paris, Mo., will have a Music Festival in May. Mr. R. C. Hubbard is conductor of the club.

MR. PERLEY DUNN ALDRICH has a unique series of recitals called "Three Evenings of Song," which have been well received.

MR. EUGENE E. DAVIS, of Baylor College, Texas, has given a fine series of recitals at the school and in connection with the Treble Clef Club. Every town and school should have an active musical organization.

MR. CARLYLE PETERBLESS sends a glowing account of the recitals given by Mr. A. Krauss and his violin pupils in Los Angeles, Cal.

VOCAL recitals were given recently in the concert hall of the Broad Street Conservatory, Philadelphia, by Miss Louise De Githier and Miss Lina Dickson, who have been studying under Mr. Herbert V. Greene, of New York, head of the vocal department at the conservatory.

MR. J. WARREN BROWN, of New York, had a very successful series of organ-recitals by his pupils in the Church of the Divine Paternity, New York City.

MR. FREDERICK A. WILLIAMS, of Cleveland, Ohio, gave a lecture on the "Study of Music," assisted by several pupils. THE ETUDE has received a few short extracts from the talk, which we are about to publish.

MR. F. J. ZIESSERER gave a successful ensemble concert at Sullins College, Va., two pianos, List-Organ, three violins, and one viola being used.

An historical piano-recital, by the pupils of J. M. Dungan, of the Indianapolis Piano College, was given March 7th, the program being entirely of modern suites.

MR. GUSTAV L. BECKER has presented a number of advanced pupils at his private studio musicales at his home in New York City.

MR. GEORGE MARIE EVANS, of Wilkesbarre, won the prize for the best hymn-tune submitted at the Nanticoke, Pa., Eisteddfod.

The work of the Littlemore College Musical Club, under the direction of Mr. George Pratt Maxim, shows a fine course of study.

The Musical-High School, of Newark, met at Miss Kathryn Gilman's Studio. The subject of study was the "Development of the Sonata-Form."



Conducted by PRESTON WARE OREM.

JUDGING from the number of responses we have received to the suggestions regarding lesson-blanks in the February BOSTON TEACHERS and the number of specimens submitted, the use of such blanks must be quite general. Many teachers use a regular printed form; others, a writing-tablet merely; and still others an ordinary blank-book. Of these, the regular printed form seems preferable.

In order to make this department of practical value, all matters pertaining to the subject of teaching devices and lesson-helpers should be freely discussed. All contributions bearing on this subject will be welcomed.

A thousand and one problems constantly occur in the experience of a teacher, each requiring its own peculiar solution; matters, such as are not touched upon in text-books. It is in the solutions of these problems and in the invention of devices for overcoming the obstacles presented by them that the true method of the teacher is brought out and the foundations laid for a successful pedagogic career. In such questions as these a free interchange of ideas is of mutual benefit, and it is toward the promotion of this end that the columns of this department are thrown open. We cannot, of course, promise to print everything submitted, but all communications will receive prompt attention and earnest consideration, all available material being utilized. Short, pithy articles bearing directly on some single teaching device of real practical value are always acceptable.

Methods of imparting special technical principles, means of overcoming mechanical difficulties, classification of touches, studies in rhythm, phrasing, interpretation, and other very similar matters, treated in a practical and common-sense manner, are suggested as especially suitable.

\*\*\*

A LITTLE PRACTICE.

CHARLIE was a very bright, intelligent lad, by nature, with a sense of morality held to a high standard by his father, a highly-esteemed clergyman. It was due to the fact that this excellent training existed, that I am able to go on to the following unique conception of what constitutes the code of honor when it comes to the subject of music-lessons, notwithstanding high ethical instruction.

Usually Charlie knew his lessons well and played with but few mistakes and was careful as to the fingering; but one day everything seemed to go wrong; he missed his keys, read the notes badly, used no system in the fingering, and exhibited such a nervous and anxious manner that finally I could stand it no longer and expostulated.

"You do not know your lesson at all to-day. Have you practiced?"

"Yes, sir," he replied, with decided emphasis.

"Well, I cannot account for such a miserably given lesson except through neglect of practice." I answered, at the same time shaking my head dubiously.

"Well, to be candid Mr. M.—, I only practiced just enough so that I could say that I practiced, but not one bit more."—Eugene F. Ware.

\*\*\*

AN OPPORTUNITY USED.

No one should begin the study of music unless he expects to devote a certain amount of time every day to systematic practice and to attend every lesson.

Young scholars should be encouraged by their parents, in every way, to practice regularly; and the reason for this regular work is that it leads to a beautiful accomplishment and a valuable study, and that it is a wrong idea to hold out to them the inducement of a certain

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money reward or a treat of some kind. If a young person shows no love or aptitude for music and needs to be driven to the daily practice as if it were some unpleasant task, it is better that such a one does not study at all. It is a much sounder policy that a young person be made to feel that he must earn the privilege of studying music by good, honest work, and that if he will not work thus he does not deserve the opportunity of studying—an opportunity that many others, less fortunately situated, would consider an inestimable boon.—H. L. Tetzels.

## THE NEGLECTED PREFACE.

How many students read the prefaces to their school-books? You remember the little boy's definition of "The Constitution" as "something in the back of histories that no one ever reads!" I fancy this same definition, with a slight change of location, would fit the word "preface."

As well intrude upon a stranger without first receiving an introduction as to commence the study of a book without examining at the outset the preface. Musical instruction books, especially, have some excellent matter at the beginning that is almost sure to be overlooked by the pupil unless attention be directed to it; and here, again, the method of "questions and answers" will be found most efficacious.

Not long since a bright little girl began the study of Landon's "Read-Organ Method." Knowing that his remarks "To the Pupil," at the beginning of the work are very valuable, I asked her to look over the article carefully, stating that I would ask some questions on it at the next lesson. I prepared a list that covered the material very thoroughly, and the answers given were in the main satisfactory. I would urge my fellow-teachers to be sure that everything of value in a book be studied carefully, whether it appear in "the neglected preface" or elsewhere.—Lullie R. Phila.

## DISCIPLINE.

The pupil who always does just as she likes at home is not the best pupil in the world to give lessons to; for she may do as the teacher tells her at the time of taking the lesson, but, if she does just as she likes the rest of the time, it is doubtful if the lesson will do her much good. It is usually the pupil who has had a certain amount of discipline at home who succeeds best with her studies.—Frederick A. Williams.

## WHY THE PIANO IS UNPOPULAR (II).

Does not this sound like a paradox? The piano unpopular? No, there is no mistake about it; some people write about the "unpopularity" of this great instrument, and try hard to explain this assumption. It is so hard to believe all this, however, that, barring a few cranks, there seems to be a piano-craze at present. Why, take into consideration the music that is daily being published for the piano, see the number of pianos manufactured yearly, then the number of people learning to play this instrument and the thousands of teachers that earn their bread and butter by this profession, and—last, but not least—the piano recitals! Are not all these facts sufficient to prove that the piano is so very "unpopular" that the time is dangerously near when the piano will be the only musical instrument people will know or care about?

Yes! the piano must be very unpopular at present, especially when you happen to meet three or four members in a single family each and all playing the piano; or, better still, as I know from experience, when mothers, with all the family burden on their shoulders, begin to take piano-lessons so as to be able to play a little for themselves. And why not? There is such a wealth of piano-literature beginning with the first grades that, no matter how late in life a person takes up this instrument, he will be richly rewarded by learning to play beautiful music of the greatest masters of our divine art.—L. Handelman.



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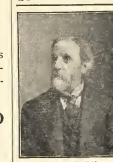
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T. H.—An accident force outside the the note affected followed in measure in a dis careful in.

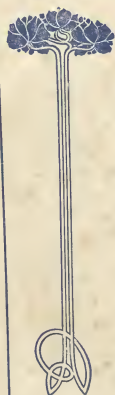
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